

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED; IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION, FREE BY POST, 17/6 PER ANNUM (Payable in advance).

VOL. 65.—No. 40.

SATURDAY, OCTOBER 1, 1887.

PRICE {3d. Unstamped.
4d. By Post.

NORFOLK AND NORWICH

TWENTY-SECOND

Triennial Musical Festival,

October 11, 12, 13, and 14, 1887.

Under the Distinguished Patronage of
HER MOST GRACIOUS MAJESTY THE QUEEN.

President:

H.R.H. THE PRINCE OF WALES, K.G.

Principal Vocalists:

Madame ALBANI, Miss LIZA LEHMANN,
Miss ANNIE MARRIOTT,
Miss HILDA WILSON, and Miss LENA LITTLE.
Mr. EDWARD LLOYD, Mr. CHARLES WADE,
Mr. BARTON MCGUCKIN,
Mr. SANTLEY, Mr. ALEC. MARSH,
Mr. BROCKBANK, and Mr. BARRINGTON FOOTE.

Conductor:

Mr. ALBERTO RANDEGGER.

TUESDAY EVENING:—

JUBILEE ODE ... MACKENZIE.
THE HEAVENS DECLARE (Psalm xix.) SAINT-SAËNS.
HYMN OF PRAISE ... MENDELSSOHN.

WEDNESDAY MORNING:—

THE GARDEN OF OLIVET ... BOTTESINI.
(A Devotional Oratorio composed expressly.)
STABAT MATER ... DVORAK.

WEDNESDAY EVENING:—

MISCELLANEOUS CONCERT.

THURSDAY MORNING:—

ISAIAH ... LUIGI MANCINELLI.
(Oratorio composed expressly.)

FOURTH MASS ... CHERUBINI.

THURSDAY EVENING:—

IRISH SYMPHONY ... STANFORD.
GOLDEN LEGEND ... SULLIVAN.

FRIDAY MORNING:—

THE MESSIAH ... HANDEL.

FRIDAY EVENING:—

FAUST ... BERLIOZ.

Programmes, with full particulars of the Festival Arrangements
are now ready.

CHARLES R. GILMAN.

Norwich, Sept., 1887.

Hon. Sec.

MENDELSSOHN SCHOLARSHIP, founded in honour of the memory of Felix Mendelssohn Bartholdy, for the education of musical Students of both sexes. A Scholarship of the value of £30 per annum, subject to renewal, is now VACANT. Candidates between the ages of 16 and 21, being single and natives of or domiciled in Great Britain or Ireland, should apply in writing (enclosing testimonials and certificate of birth) to the Hon. Secretary (address as below), on or before October 31 next. In awarding the Scholarship preference will be given to talent in composition, specimens of which should be sent with the applications. Copies of the rules may be had from the Hon. Secretary, JULIAN MARSHALL, 13, Belsize Avenue, N.W.

LONDON RONALD'S NEW SONG,

"WHEN THE LAMP IS SHATTER'D."

Words by SHELLEY.

PRICE 4/-

METZLER & CO.,

GREAT MARLBOROUGH STREET, W.

NEW EDITION AT REDUCED PRICE.

THE

PAROCHIAL CHURCH BOOK,

For the Psalms and Canticles,

BY

ALEX. S. COOPER, F.C.O.

The above collection contains nearly 400 chants by the most eminent Church Composers, most of which were written expressly for this work.

Price 2s. Melodies only 8d.

LONDON: WEEKES, 14, HANOVER ST., W.

PLEASURE, at DRURY LANE.—Augustus Harris, Lessee and Manager.—EVERY EVENING at 7.45, "Pleasure," a grand spectacular comedy-drama, in six acts, by Paul Merritt and Augustus Harris.—Box-office open daily from ten to five.

DRURY LANE.—PLEASURE.—Alma Murray, L. Miska, Jenny Dawson, Dairolle, and Fanny Brough; Harry Nicholls, Edward Sass, Percy Lyndal, Victor Stephens, O'Brien, Lionel Rignold, West, and Edward Gardiner.

DRURY LANE, the SAFEST THEATRE in EUROPE.—There are 17 exits through main walls of building.—One to Drury Lane, three to Catherine Street, seven to Russell Street, six to Vinegar Yard. The auditorium is always emptied in three minutes. The public are invited to time it for themselves.

THE FRASER QUINTET.—Misses Violet (Vocalist), Ida, and Ethel (Pianist, Violoncello, and Viola), Mabel and Stella (Violinists), play Quartets, Solos, Duets, two Pianofortes, &c. For Engagements, for Concerts, "At Homes," Dinner and Garden Parties.—Address: 121, Adelaide Road, N.W.

ROYAL COLLEGE OF MUSIC, Kensington Gore, London, S.W.

Incorporated by Royal Charter, 1883.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—SIR GEORGE GROVE, D.C.L., L.L.D.

College Concert, October 20, at 7.30 p.m. The Half Term will commence on November 8.

Regulations and all information may be obtained of the Registrar.

CHARLES MORLEY, *Hon. Secretary.***LONDON ACADEMY OF MUSIC**. Established 1861. ST. GEORGE'S HALL; 1A, Harrington Gardens, South Kensington; and 1, Old Steine, Brighton.

Principal—Professor WYLDE, Mus. D., Cantab.

Fee, three to five guineas at St. George's Hall, four to six guineas at branches, is for the course of instruction in four studies.

Piano—Dr. Wyld, Barnett, Henseler, Laistner, Logé, Kohler, Loman, Gear, Trew, Roche, Mattei, Ehrenfechter, Lehmyer.

Singing—M. Garcia, Lablache, Visetti, Scuderi, Dinelli, Raimo, G. Garcia, Denza, Badia, Bonetti, Rocca, Romili, Danielli, Barnett.

Violin—Pollitzer, Ludwig, Erba. Harp—Oberthur. 'Cello—Pezze.

C. TREW, *Hon. Secretary.***TRINITY COLLEGE, LONDON.**

President—The EARL of ABERDEEN.

SESSION 1887-88.

EXAMINATIONS.

1. Local Examination in Musical Knowledge. The next Examination will be held on December 9, 1887.
2. Local Examinations in Instrumental and Vocal Music (Pianoforte, Singing, &c.) will be held on various dates, to be learnt on application.
3. Higher Examinations for Diplomas and Special Certificates will be held in January, 1888.

The above Examinations are open to all Candidates, whether Students of the College or not, and without restriction of age, sex, or creed.

Regulations, forms of entry, and all particulars can be obtained on application to the Secretary, Trinity College, London, W.

By Order of the Academical Board.

Mandeville Place, Manchester Square, W.

ACADEMY for the HIGHER DEVELOPMENT of PIANO-FORTE PLAYING. 12, Hinde Street, Manchester Square, W. (Established 1873.)

President FRANKLIN TAYLOR.
 Director OSCAR BERINGER.

Christmas Term commences October 3. Entrance Day, October 1, from ten to five. Fee: Six Guineas. The Academy is for Amateur and Professional Students. Two Pianoforte and One Harmony Lessons weekly. For prospectus and all particulars apply to the Director.

UNIVERSITY OF TRINITY COLLEGE, TORONTO. (The Church of England University of Upper Canada.)

FACULTY OF MUSIC.

The next Examinations for the degree of Bachelor of Music will be held simultaneously in Toronto and London in Easter week, 1888. Women are admissible to these examinations. For particulars apply to Rev. E. K. Kendall, D.C.L., Registrar for England, Southsea.

UNIVERSITY OF MELBOURNE.

THE COUNCIL of the UNIVERSITY having decided to create a PROFESSORSHIP OF MUSIC, Candidates for the Appointment are requested to forward their applications, with testimonials, to the Agent-General for Victoria not later than the 20th of October. The candidate chosen, besides delivering Lectures on the History, Science, and Teaching of Vocal and Instrumental Music, will be required to conduct examinations of candidates for Musical Degrees, to act as Organist to the University, to periodically report upon the progress of the scholars in Music, and to conduct examinations of certificates for Certificated Teachers. The commencing salary will be £750 per annum, rising by quinquennial increments to an ultimate maximum of £1,200, with a house, or allowance in lieu thereof of £100 per annum. Further particulars may be obtained on application.

GRAHAM BERRY,
 Agent-General for Victoria.

Victoria Office,
 8, Victoria Chambers, Westminster, S.W.

Just Published.

MAGNIFICAT and NUNC DIMITTIS, in the key of C.—Easy setting for Parish Choirs, by Loraine Holloway, A.C.O. (Organist and Choirmaster of the Parish Church, Fakenham). *Price Threepence.* London: Novello, Ewer & Co.

Hotel List.

The charge for a space in this column is 40/- per year—payable in advance—including postal copy of the paper every week. The proprietors reserve to themselves the right of refusing any advertisement.

BLACKPOOL.—Bailey's Hotel, North Shore. Near the Pier and Winter Gardens.

LONDON.—Hotel Metropole, Northumberland Avenue, Charing Cross.

MANCHESTER.—Queen's Hotel, Piccadilly.

SOUTHPORT.—Victoria Hotel, on the Promenade, facing the Pier; five minutes from the Winter Gardens.

Under the Sanction and Approval of the Rev. Sir FREDERICK A. GORE OUSELEY, Bart., M.A., Mus. Doc., and of Sir G. A. MACFARREN, Mus. Doc.

THE MUSICIAN:

GUIDE FOR PIANOFORTE STUDENTS.

By RIDLEY PRENTICE.

CONTAINS ANALYSES OF WELL-KNOWN PIECES PROGRESSIVELY ARRANGED, ENABLING THE PUPIL TO UNITE A STUDY OF MUSICAL FORM WITH THE ORDINARY PIANOFORTE PRACTICE.

Saturday Review.—"We are far from suggesting that there is any royal road for acquiring technical knowledge, but we are quite certain Mr. Ridley Prentice's road is in every way the pleasantest that has yet been laid before any pianoforte student."

Academy.—"A knowledge of form is imparted in simple and pleasant language. We heartily commend it to all who desire to understand, satisfactorily interpret, and enjoy beautiful music."

Graphic.—"Written with the laudable purpose of helping the pianoforte student to understand and enjoy beautiful music."

School Board Chronicle.—"A useful book or earnest teachers."

Musical Review.—"Mr. Ridley Prentice has newly developed an important though much neglected branch of the teacher's duties."

Monthly Musical Record.—"No more valuable work of the kind is in existence."

W. SWAN SONNENSCHNEIN & CO., PATERNOSTER SQUARE:

And all Book and Music Sellers.

THE STOLBERG LOZENGE.

FOR INVIGORATING AND ENRICHING THE VOICE, AND REMOVING AFFECTIONS OF THE THROAT.

"Of famed Stolberg's Lozenge we've all of us heard."—*Punch*, October 21, 1865**DR. STOLBERG'S VOICE LOZENGE.**

Actors, Singers, Clergymen, and all who are desirous of improving and invigorating their Voice for Singing or Public Speaking should use this Lozenge. One trial will be sufficient to account for the great reputation it has sustained for so many years. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in Boxes, 1s. 1d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR

THE VOICE,

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Madame Alwina Valleria, Mr. Iver M'Kay, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & CO. (late JULLIEN), 5, Vigo Street; and of the Author, at his Residence, 86, Wimpole Street.

Professional Cards.

The charge for a space in this column is 10s. 6d. per quarter (13 weeks), or 31s. 6d. for a whole year—payable in advance. Applications should be made at the office of THE MUSICAL WORLD, 68 & 70, Wardour Street, London, W.

Conductors and Composers.

Mr. FREDERIC H. COWEN,
73, HAMILTON TERRACE,
ST. JOHN'S WOOD, N.W.

Mr. CHARLES FOWLER,
66, ELSHAM ROAD,
KENSINGTON, W.

Mr. WILHELM GANZ
(Professor of the Pianoforte, Composer, and Conductor),
126, HARLEY STREET, W.

Mr. F. KILVINGTON HATTERSLEY,
A.R.A.M.,
(Professor of the Pianoforte, Composer, and Conductor),
17, FINSBURY PARK VILLAS,
GREEN LANES, N.

Mr. ALBERT VISETTI
(Professor of Singing, Composer, and Conductor),
12, WESTBOURNE PARK TERRACE, W.

Madame SIDNEY PRATTEN
(Guitar, Concertina, and Gigueira. Wood and Straw
Instrument),
22A, DORSET STREET, PORTMAN SQUARE, W.

Vocalists—Sopranos.

Madame VALLERIA
(Opera and Concerts),
BOSWORTH HOUSE, HUSBAND'S BOSWORTH,
RUGBY.

Miss EDITH DESMOND
(Opera and Concerts),
c/o NOLAN & JACKSON.

Miss KATE FLINN
(Concerts and Oratorios),
41, WELBECK STREET,
CAVENDISH SQUARE, W.

Mdlle. VELMI
(Opera and Concerts),
7, CHESILTON ROAD, MUNSTER PARK,
FULHAM, S.W.

Mrs. WELMAN
(Concerts),
3, BEDFORD GARDENS,
KENSINGTON, W.

Miss AGNES LARKCOM
Has removed to
158, PORTSDOWN ROAD, W.

Contraltos.

Miss JOSEPHINE CRAVINO
(Concerts and Oratorio),
2, SEDGMOOR VILLAS,
Private Lessons given. CAMBERWELL, S.E.

Miss MARY E. DAKIN, R.A.M.
(Mez. Sop.),
(Ballads, Oratorio, &c.),
31, MONMOUTH ROAD,
BAYSWATER, LONDON, W.

Miss LENA LITTLE
(Concerts),
42, NORFOLK SQUARE, HYDE PARK, W.

Miss EDITH OSBORN
(Concerts and Oratorio),
Pupils of Mr. Fredk. Walker,
77, WESTBOURNE GROVE, W.

Miss PATTIE MICHIE,
68, PARK WALK, FULHAM ROAD,
LONDON, S.W.

Tenors.

Mr. BARTON MCGUCKIN
(Operas, Concerts, and Oratorio),
c/o Mr. ALFRED MOUL,
26, OLD BOND STREET, W.,
Or, 270, ELGIN AVENUE, MAIDA VALE W.

Mr. ARNOLD BREEDEN
(Concerts, Oratorio, and Opera)
Address—N. VERT, Esq.,
6, CORK STREET, W.

Mr. SEYMOUR JACKSON
(Concerts and Oratorio),
OLD TRAFFORD, MANCHESTER.

Mr. PAYNE CLARKE
(Concerts and Oratorio),
28, DEVONSHIRE STREET, ISLINGTON, N.

Mr. CHARLES ELLISON,
c/o CARL ROSA, Esq.,
17, WESTBOURNE STREET, HYDE PARK, W.

Mr. J. DALGETY HENDERSON,
GOTHIC LODGE,
LORDSHIP LANE, S.E.

Mr. REDFERN HOLLINS,
30, ST. STEPHEN'S AVENUE,
SHEPHERD'S BUSH, W.

Mr. BERNARD LANE,
60, WESTBOURNE PARK VILLAS, W.

Mr. WILLIAM NICHOLL,
28, BELSIZE ROAD, N.W.,
Or, Sole Agent, W. B. HEALEY,
10A, WARWICK STREET, W.

Chevalier EDWARD SCOVEL
(Concerts and Oratorio),
c/o J. S. MORGAN & Co.,
22, OLD BROAD STREET, LONDON.

Mr. W. ESMOND,
24, UPPER MOUNT STREET, DUBLIN.

Baritones.

Mr. FREDERICK KING
(Concerts and Oratorio),
19, CANFIELD GARDENS, S. HAMPSTEAD.

Mr. NORRIS CROKER,
EGREMONT, CROXTED ROAD,
WEST DULWICH, S.E.

Mr. FISCHER,
c/o Mr. HERMANN FRANKE,
2, VERE STREET, W.

Mr. JOSEPH LYNDE
(Oratorio, Opera and Concerts),
63, STAFFORD PLACE,
BUCKINGHAM GATE, S.W.

Mr. BANTOCK PIERPOINT,
2, RUSSELL CHAMBERS,
BURY STREET, W.C.

Mr. ALBERT REAKES
(Bass-Baritone, of the "London Ballad Singers,"
Oratorios, Concerts, &c.),
30, LANCASTER ROAD,
NOTTING HILL, W.

Bass.

Mr. OWEN EVAN-THOMAS
(Concerts and Comic Opera)
175, NEW BOND STREET, W.

Mr. FRANK CELLI
(Concerts and Oratorio),
c/o Mr. N. VERT, 6, CORK ST.,
BURLINGTON GARDENS, W.

Mr. VAUGHAN EDWARDES
(Concerts and Oratorio),
34, WELBECK STREET, W.

Pianoforte.

Mr. G. PRADEAU,
(Lessons and Recitals),
1, STOWE ROAD,
SHEPHERD'S BUSH, W.

Guitar.

Madame SIDNEY PRATTEN, Guitariste,
Instructress to H.R.H. the Princess Louise,
has returned to town, 22A, DORSET STREET,
PORTMAN SQUARE, W., where may be had
her celebrated book, "Learning the Guitar
Simplified," 10s. 6d.

Violin.

Mr. ALLAN CAMPBELL
(Formerly Pupil of Mr. Henry Holmes and Dr. S. S. Wesley),
23, THICKET ROAD,
Pupils visited or received. ANERLEY, S.E.

Mr. JULES KOOPMAN
(Late Professor at Conservatoire, Gröningen. Lessons,
Concerts, and Private Soirées).
109, SUTHERLAND GARDENS, W.,
Or, STANLEY LUCAS, WEBER & Co.,
84, NEW BOND STREET, W.

Trumpet & Cornet.

Mr. THOMAS HARPER,
185, KING'S ROAD, N.W.

Miss GERALDINE SOMERS
Is in Town for Concerts and Lessons,
81, GROSVENOR ROAD, S.W.

Mr. LESLIE CROTTY and
Madame GEORGINA BURNS,
c/o Mr. ALFRED MOUL (sole agent),
26, OLD BOND STREET, W.

Miss AGNES JANSON requests that all
communications respecting engagements may
be sent to her new address, 34A, Gloucester
Place, Portman Square, W.; or to Mr. N.
VERT, 6, Cork Street, W.

Mr. SAML. K. WHITE, Manager and
Secretary, Derby Castle, Douglas, Isle of
Man, requests that all communications from
Vocalists be addressed as above.

MR. HEALEY'S SPECIAL LIST.

Madame LILIAN NORDICA (Soprano)
(Opera, Oratorio, and Concert),
Address to
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mdlle. LOUISE LABLACHE (Mez. Sop.)
(Opera and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mdlle. HÉLÈNE HASTREITER (Contr.)
(Opera, Oratorio, and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. JOHN PROBERT (Tenor)
(Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. HENRY POPE (Bass)
(Opera, Concerts, and Oratorio),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. T. L. CAMPION (Bass)
(Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

CRYSTAL PALACE.—First Saturday Concert of this Season October 8, at 3 p.m. Soloists, JOSEF HOFMANN, the wonderful child pianist, and MDLLE. ALVIRA GAMBOGI. The RENOWNED CRYSTAL PALACE ORCHESTRA, Conductor MR. AUGUST MANNS. Full Prospectus of Series on application to Manager, Crystal Palace.

JOSEF HOFMANN'S RECITALS, ST. JAMES'S HALL, AFTERNOONS of OCTOBER 10 and 15, his farewell recitals previous to his departure for America.—Tickets, 10s. 6d., 3s., and 1s., at Austin's, St. James's Hall, and usual Agents'.—N. Vert, 6, Cork Street, W.

WESTMINSTER ORCHESTRAL SOCIETY. High-Class Public Concerts. Examination for Orchestral Membership 1st and 3rd Wednesdays. Address, The Hon. Secretaries, THE TOWN HALL, WESTMINSTER.

MUSIC STRINGS—WHOLESALE AND RETAIL

J. P. GUIVIER & Co.,
Manufacturers and Importers of all Kinds of Strings

FOR
VIOLIN, VIOLA, CELLO, DOUBLE BASS, HARP,
ZITHER, GUITAR, BANJO,

Have always in STOCK the Largest ASSORTMENT of any House in the World.

6, GOLDEN SQUARE, W.

HINTS TO CHURCH OFFICERS & CHORISTERS,

By JOHN SAMUELS.

PRICE 2/- PER DOZEN. POST 2/3.

"The distribution among Church Choirs throughout the country of a short tract by John Samuels, entitled, 'Hints to Church Officers and Choristers,' would be an excellent mode of remedying certain annoyances connected with the demeanour of some choirs, especially as regards the younger members of them during service time."—*Musical World*.

PARKER & CO., 6, SOUTHAMPTON STREET, STRAND, LONDON.

A BLESSING IN EVERY FAMILY.

HOLLOWAY'S PILLS AND OINTMENT.

These Remedies have stood the test of FIFTY YEARS' EXPERIENCE, and are pronounced the best medicines for family use. Tens of thousands of written testimonials bear witness to their marvellous curative properties. They are acknowledged by the whole civilised world to be the greatest efficacy in every form of disease.
Sold by all Chemists and Patent Medicine Vendors.

Manufactured only at THOMAS HOLLOWAY'S ESTABLISHMENT,
78, NEW OXFORD STREET, LONDON.

N.B.—Advice gratis, at the above address, daily, between the hours of 11 and 4, or by letter.

BROWN'S BRONCHIAL TROCHES.

Public Speakers and Singers

Can use "Brown's Bronchial Troches" as freely as requisite, containing nothing that can injure the system. They are invaluable in allaying the hoarseness and irritation incident to vocal exertion, effectually clearing and strengthening the Voice.

"They seem to act specially on the organs of the voice, and produce a clear enunciation."—MARIE ROZE-MAPLESON.

Ask for and obtain only "Brown's Bronchial Troches." Sold everywhere, at 1s. 1½d. a box.

"Exquisite quality; most moderate in price."

ROBINSON & CLEAVER'S
LINEN COLLARS, CUFFS, AND SHIRTS.

Samples and Price Lists Post Free.

COLLARS: LADIES' 3-fold, from 3s. 6d. per dozen; GENTS' 4-fold, 4s. 11d. to 5s. 11d. per dozen.

CUFFS: For Ladies or Gentlemen, 5s. 11d. to 10s. 6d. per dozen.

SHIRTS: Best quality Long Cloth, with 4-fold Linen Fronts, 35s. 6d. per half-dozen. (To measure 2s. extra.)

N.B.—OLD SHIRTS made as good as new with best materials in Neckbands, Cuffs, and Fronts, for 14/- the Half Dozen.

ROBINSON & CLEAVER, BELFAST.



ARGYLL HOUSE. WILLIAM EVANS, TAILOR,

To Ladies and Gentlemen of the Musical and Theatrical Professions.



A SPECIAL DESIGNER FOR LADIES' GARMENTS.

Private & Professional Costumes.

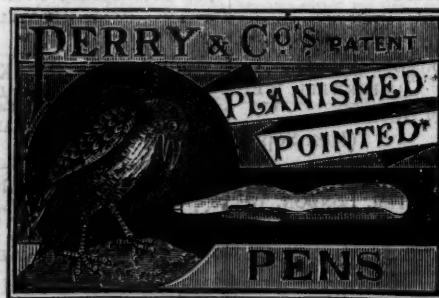
SPECIALITÉ,—Dress Suits and every description of Uniform to order.

ESTIMATES ON APPLICATION.

9, ARGYLL STREET.

(2 DOORS FROM HENGLER'S.)

EVERY ONE SHOULD TRY



These Pens are simply perfection for those persons who write rapidly. It is almost impossible to make them stick in the paper, spurt, or blot, and they do not require dipping nearly so often as other Pens.

Price 1s. per Box, or 3s. per Gross.

SOLD BY ALL STATIONERS.

WHOLESALE—HOLBORN VIADUCT, LONDON.

THE MUSICAL WORLD is on sale at MERRYDEW'S Library, Boulogne-sur-Mer.

NOTICE TO ADVERTISERS.—Advertisements should be sent not later than 5 o'clock on Wednesdays, to the Office, at Messrs. A. S. MALLETT, ALLEN & Co.'s, 68 & 70, Wardour Street, London, W. Telephone No. 3849. Telegraphic address: "ASMAL," London.

NOTICE TO SUBSCRIBERS.—The Subscription to THE MUSICAL WORLD is now reduced to 17s. 6d. per annum (payable in advance).

All business communications to be addressed to the Manager of THE MUSICAL WORLD.

All communications in reference to the literary part of the paper to be addressed to the Editor, who cannot undertake to return rejected MSS. unless accompanied by a stamped directed envelope.

The Musical World.

LONDON, SATURDAY, OCTOBER 1, 1887.

HALFDAN KJERULF.

BY HENRIK SUNDT.

IF Edvard Grieg be the direct representative of modern Norway, as far as his music expresses its particular character, Halfdan Kjerulf may be reckoned his immediate predecessor, not quite emancipated from the influence of the German masters. His life, from 1815 to 1868, marks a continuous growth of the national feeling in eager struggle with ideals from abroad, manifested in art as well as in literature. Many cultivated minds still refused to recognise elements of beauty in a country that was almost entirely inhabited by poor fishermen and farmers, behind the "strong smell of peasants," as it was put. Others condescended, by degrees, to consider the vigorous and original motives a welcome addition to the imported stock. It was a time of "storm and stress" in the intellectual circles gathered round the champion poets, Wergeland and Welhaven. The display of life in politics and literature was remarkable enough, but for any one of so-called "good family" to start as a professional musician there was no inducement whatever. Thus the young graduate (B.A.) of 1834, who was strongly devoted to music, found no immediate field for his ambition, and was even unable to form an idea as to the prospects of a talented musician. His father occupied a high position in the government, a circumstance which at that time in all probability would afford the son an opportunity of following the same career. He therefore studied law for some years, although without much zeal, thinking more of Mozart and Beethoven than of the university professors. The fact that he was at the same time much appreciated in society as a pianist tended further to divide his energies between law and music. To put an end to this unsatisfactory state of things, he began to study very hard, but fell ill before taking his degree; and as his father soon after died, the final decision was hastened: he began to earn his daily bread as a musician. He was then twenty-five years of age, and published soon the first of his songs, "Nökken," simple and sweet, as most of them are. The mournful state of mind which preceded this resolution of Kjerulf's is shown in the following quotation from a letter to a friend:—"It is a dull and somewhat sad little individual who writes to you—a man who spends half his time in regretting the wrong direction of his energies, whose apparent cheerfulness is often artificial, and who is scarcely able to keep his capricious tendencies within bounds. It

is a person of moderately good health, but with little strength of mind to efface the deep impression produced by all kinds of delusions. There is no affectation in this statement; it is a sad truth that is sad just because it is truth. I have passed matriculation, but *nichts weiter*. I study law and think of going in for the final examination in a twelvemonth. It is a distant prospect, especially because the work is contrary to my inclinations. I have only got one great propensity—that is for the arts—for music; but the poor and cold country of Norway can not foster this talent. We possess no hothouse yet, and the North wind blows sharply and nips the tender bud on its appearing. So I shall probably turn out a hungry government official—a magnificent aim of half a lifetime's preparation. These are sorrows you have never known. Otherwise I am happy enough. I have still my kind parents and a large circle of family connections. I am even not excluded from our *grand monde*, if we have any such society at all, and amongst my many good friends there are several ladies who could well make my heart beat and become the object of my dreams. But there are mental sorrows that cannot be balanced by all this, such as the knowledge of a mistaken course of life; it is a struggle with waves which bear down upon me instead of supporting me by their buoyancy."

Kjerulf had no little difficulty in the setting of his music, as he was without training in the rules of composition; and it is sad to see that he was more than thirty years of age before getting the first proper introduction to the theory of it from a foreigner who came to Christiania in 1847. To the imperfect system of education prevalent at that time is partly due the long condition of uncertainty which was so unfortunate for Kjerulf. It is not possible now to say what his muse might have yielded in more favourable circumstances. Most likely his creative power would have increased remarkably during the earlier period of life when imagination and feeling are most apt to be impressed, and he would perhaps have mastered various other forms of music. At any rate, he had in 1850 roused the public attention so far as to get a grant to enable him to go abroad. By way of Copenhagen, where Professor Niels Gade was very kind to him, he went to Leipzig for about one year, obtaining instruction from Richter. That the town of Mendelssohn and Schumann did not fail to leave on him a lasting impression, most of his succeeding works bear witness. To be sure, his want of preliminary knowledge gave him immense trouble at the age of thirty-five, but the rich musical life at Leipzig no doubt started him on a new flight, and made him aware of the strength as well as of the limits of his genius. A more direct German influence may be seen from the programme of those subscription-concerts which he undertook afterwards in Christiania in conjunction with Mr. Conradi, when Mendelssohn's Bacchus and Oedipus choruses, and even symphonies by Beethoven, were brought before the public. They met with serious obstacles in a town where many of the performers, even the soloists, had to be chosen from among amateurs, and Kjerulf felt much anxiety about the result. His gentle and reserved character did not seem quite equal to a position of authority, and duties of management proved too severe a strain on his business capacities.

Although the comparatively large and experienced orchestra (numbering twenty-four string instruments) actually took the audience by surprise at the first concert, the enterprise soon stopped for want of general sympathy. That Kjerulf had a presentiment of this after the first concert we can learn from a letter dated December 1857:—"In spite of the money crisis the audience numbered about 800, of which 680 are subscribers. But this is only the beginning, and I feel anxious about the coming concerts, even in

respect of the programmes. And the solos! Who is to sing the airs? Who is to play the pieces? Next time there will be no surprise, and then our freakish and little-educated public will begin to be exacting, and more than one of their demands will be impossible to realise (even provided they are not mere nonsense)."

No doubt, this undertaking had for some time raised Kjerulf out of everyday drudgery—the everlasting lesson-giving—but it left him afterwards still more immersed in solitary contemplation; that is to say, he composed music whenever he found spare time.

(To be continued.)

GROVE'S DICTIONARY OF MUSIC.*

Grove's Dictionary of Music and Musicians (Part XXII. of which, concluding the fourth and last volume, has recently been issued) is one of the not very numerous books of the Victorian era which are almost certain to outlast that and many subsequent reigns. It is of its nature monumental, and the history and science of the art have here found a memorial which, in the words of Horace, is *are perennius*, for the reason, among others, that, unlike images in stone and brass, it is bound to grow and to develop as years go on and as the facts and dates connected with the practice and the theory of the art accumulate in their course. So rapid, indeed, is that process of accumulation, that a supplementary volume has already become necessary, and is in active progress. As to the educational value of our modern method of encyclopædic treatment very different opinions may be held. As a general rule, no doubt, a fact, or a group of facts, clings to the memory and becomes, as it were, part and parcel of a man's thought in equal proportion with the trouble that has been taken in acquiring that fact. To gain a complete synopsis of the entire art of music such as this dictionary presents, a student of a hundred years ago would have had to read perhaps a thousand heavy and ill-digested tomes instead of the four well-written and amusing volumes compiled by Sir George Grove and his able contributors. Such a student would no doubt have gained a more profound and more thorough knowledge than the large class of amateurs who dip into these pages for half-an-hour's entertainment, or even those who peruse the whole work from title-page to colophon, finding it, as did the industrious person who subjected Dr. Johnson's Dictionary to the same process, very interesting though slightly disconnected reading. On the other hand, it is but too probable that modern students prepared to grapple with the unmanageable tomes aforementioned might be counted on the fingers of one hand. The question then is this, whether a fairly comprehensive knowledge on the part of the many, or a thorough knowledge on the part of very few, is upon the whole preferable; and that question has, practically, at least, been answered by the enormous popularity to which works of this class have attained ever since Diderot and D'Alembert started the "Encyclopédie," and by that means gave the death-blow to the exclusive monopoly of scholarship.

One thing is certain, that if these great media of science made easy are to exist at all it is desirable that they should be correct and of their kind as perfect as may be. Admitting this, even the most severe musical pundit of the old school cannot refuse his welcome to Sir George Grove's volumes. We have no apprehension of being charged with patriotic bias when we say that of all the musical dictionaries, written in the English or in any other language, this is by far the best. The prize we thus deliberately award is by no means a contemptible one, for the number of musical dictionaries since the time when Jean Tinctor penned his "Terminorum Musicæ Definitorium" has been very considerable, and comprises at least the work of one writer of world-wide reputation, Jean-Jacques Rousseau, who, apart from contributing musical articles to the "Encyclopédie," brought out a "Dictionnaire de Musique" of his own, which, if not a model of profound science, being indeed, as far as technical information is concerned, much indebted to his predecessor Brossard, is

interesting reading to this day. The largest biographical dictionary is also written in the French language, being the "Biographie Universelle des Musiciens," by M. Fétis, a copious blunderer in matters of fact, and a very prejudiced and short-sighted critic. A most ponderous but somewhat badly arranged and not very accurate compendium of musical lore is the "Musikalisches Conversations Lexicon" commenced by Hermann Mendel, and continued since his death by Dr. Reissmann. In our own language Sir George Grove's competitors are not very formidable. Dr. Thomas Busby's "Complete Dictionary of Music," published in 1786, is a very primitive performance; and the valuable "Dictionary of Musical Terms," edited by Dr. Stainer and Mr. W. A. Barrett, is limited to technical matters. For a recent "Biographical Dictionary of Musicians," by Mr. James D. Brown, not much that is favourable can be said, either on the score of accuracy or critical acumen or style. The superiority of the book under discussion over all these rivals lies in what in a previous notice we defined as its "international" character. Most of the works already enumerated are fairly competent in matters concerning their own countries. Mendel's "Lexicon," being written almost entirely by Germans, is a good authority on German matters, but we should not advise our readers to consult it on French, Italian, or English music. Even Fétis is fairly accurate on French and Belgian subjects, but the English composers Bennett and Barnett are as sore a puzzle to his mind as is the spelling of French and German names and titles to Mr. James D. Brown. For international information, works of this kind too frequently copy from each other with slavish accuracy, and a blunder may frequently be traced through a number of different languages, even as Mephistopheles (in Mr. Bayard Taylor's translation) says of human laws—

"They are still transmitted,
Like an eternal sickness of the race,
From generation unto generation fitted,
And shifted on from place to place."

Sir George Grove, recognizing the cause of this "eternal sickness," made up his mind not to perpetuate it any further; and the manner and efficacy of his cure may be shown by such articles as Signor Mazzucato's on Verdi, Herr Spitta's on Schumann and Weber, and that on the Paris Conservatoire de Musique by M. Gustave Chouquet, whilom keeper of its museum. That English writers have not been behind in the race is, perhaps, best proved by the editor's masterly articles on Beethoven, Mendelssohn, and Schubert, combining, as they do, attractive treatment with an accuracy and thoroughness of research of which any German might be proud. Mr. Dannreuther's biography of Wagner, Mr. Hipkins's curious investigations into the pianoforte and its congeners, Mr. Franklin Taylor's discussions on the technique of pianoforte playing, and Mr. Sutherland Edwards's interesting historical articles on Covent Garden and Drury Lane Theatres may further be cited as instances of the variety of information here brought within the reach of every one.

Like all human things, Sir George Grove's "Dictionary" is naturally not free from slight imperfections. It was planned, no doubt, on a smaller scale than that on which it has been carried out. In most other encyclopædias the earlier letters are favoured at the expense of the later ones, the editor having apparently found out when it was too late to rectify the matter that he had given his contributors too much space, and being obliged, towards the conclusion, to keep them (perhaps too strictly) within bounds. In the last published and most complete of our musical dictionaries, however, this process is reversed. The writers have begun in a measured manner, and only as the work progressed have dealt frequently at more appropriate, and occasionally at somewhat disproportionate, length with the subjects assigned to them. The article on "Fugue," for example, says very little on that important subject, nor says that little well; while in the later portions of the work Mr. Hubert Parry treats of subjects connected with the formal, or, as it has been called, the scientific, side of music in a thorough and scholarly manner. Again, the entire family or tribe of the Bachs, including one of the greatest masters of all times, is disposed of in comparatively few pages; while the articles on Mendelssohn and Schubert, printed in larger type, would each make a moderate-sized volume, full of the most minute and valuable information, and requiring a separate index of its own. It would, of course, be entirely erroneous to judge by the space assigned to them of the importance which these composers respect

* "A Dictionary of Music and Musicians (A.D. 1450-1887)." With illustrations and woodcuts. Edited by Sir George Grove. Vol. IV. Macmillan.

tively possess in the history of music, or in the editor's judgment; the disproportion with which they have been treated being attributable, no doubt, to the accidental circumstances already referred to. Sir George Grove's personal sympathies are more apparent in the degree of attention paid to one school as compared to another. He himself, as has already been said, writes copiously, elegantly, and with keen appreciation, of several of the great German composers; while to the modern French school which, perhaps, comprises the most varied and the most promising assortment of talents, he accords little space. It is true that most of the notices in this department are from the hand of a Frenchman, the late M. Chouquet, but it would have been more judicious to select from modern French writers one a little more in sympathy with modern French tendencies, if a trifle less learned. Take for instance M. Widor, whose name appears in this final part, and who is certainly one of the most remarkable composers that the France of our day has produced. Without being ignored, this musician is disposed of in a summary and somewhat perfunctory style; though here is a composer whose songs, with a grace distinctively French, are marked by a tenderness and a depth of feeling worthy of Schubert or of Schumann. In speaking of Widor's opera, *Maître Ambros*, the writer contents himself with saying that the qualities which he recognises in this composer's music "seemed to point him out as fitted to please both the public and the select few." Instead of "please," "delight" or "move" would surely have been a more appropriate term. For to this master the very rare quality of an individual type may be attributed. A song by Massenet might possibly be mistaken for one equally graceful by Godard; but not to recognise the hand of Widor in so profound, so beautiful, and so melancholy a conception as the song with the superscription "*Sunt lachrymæ rerum*," would imply singular bluntness of perception.

One curious accident may be noticed—namely, the strange and often significant manner in which the names of the great composers are distributed over the alphabet. People who attach mystical importance to such matters will see more than a coincidence in the fact that Bach, Beethoven, and Berlioz, between whom, in spite of differences, affinities might be discovered, all figure together under the same letter; as do Handel and Haydn; Mozart and Mendelssohn, the two representatives of pure form; Schubert and Schumann, the joint founders of the German song in its modern development; and finally Weber and Wagner, without whom what would the musical drama be? Weber's is the only important biography in the final division of the "Dictionary." The article on this composer has been entrusted to Herr Spitta, who has brought to his task all the painstaking zeal, the untiring research, which might have been expected from the biographer of Bach. It was impossible even for the most indefatigable investigator to discover many important new facts in a life so carefully traced from family papers, personal reminiscences, and other sources, as that of Weber has been by his son, to say nothing of the vivid sketch of his master which the late Sir Julius Benedict has contributed to "The Great Musicians" series. Dr. Spitta's article, however, conveys the agreeable certainty that he is in perfect command of his subject, and may therefore be followed without hesitation or doubt. We are now speaking of facts; where opinions come into question the writer's views will of course be accepted *cum grano* by individual readers capable of thought. We are unable, for instance, to see much meaning in the following sentence:—"As an author he was the precursor of Schumann and Wagner, over whose music, too, his own exercised so great an influence." Weber was certainly the precursor of Schumann and Wagner, in the sense that he wrote before either of them; and he may be said to have influenced Wagner's music, although in a much less degree than has sometimes been asserted. But to discover any important traces of his manner or mannerism in Schumann's solitary opera or his songs, or, for that matter, in his literary style, would require a supernaturally acute vision.

Among other important articles in this work we may also mention those on Welsh music by Mr. John Thomas, who is at least as enthusiastic on the subject of Cambrian tunes as Mr. William Chappell is on that of popular English music; on "Working out," by Mr. Hubert Parry; "Windband," by Mr. J. A. Kappey; and "The Waltz," by Mr. Barclay Squire. It only remains for us to congratulate the editor on having brought to completion a work which, apart from its direct utility, is a valuable addition to the literature of the country. Its

warmest admirers ought to be found among musicians and cultivated amateurs of music. But no man who is interested in art of any kind, or, indeed, in the ordinary phenomena of civilised life, can take up the work without finding in it facts, thoughts, and suggestions, which will at once instruct and entertain.—*The Times*.

Reviews.

THE GARDEN OF OLIVET.*

We have been favoured with an early copy of "The Garden of Olivet: a devotional oratorio," composed by Signor G. Bottesini for the forthcoming Norwich Festival. As will be inferred from its title, this work belongs to the didactic rather than to the dramatic order; and any detailed account of its contents, apart from the music—the consideration of which we, as usual, postpone to the more appropriate occasion of its production—would naturally consist of little more than an enumeration of the judiciously-selected Biblical texts and religious verses with which Mr. Joseph Bennett has supplied the composer. Christ's agony in the garden, the sleep of the disciples, and the descent of ministering angels, form the subject of Part I., the narrative portions of which occur in a series of recitatives and solos for soprano, contralto, tenor, baritone, and bass; while the choruses are almost exclusively devoted to commentaries of a suitably religious character upon the tragedy in course of being enacted. Of such kind are the opening chorus (following upon a short prelude), "Though the Lord give thee the bread of adversity," "Like as a father pitieth his children," and the concluding and longest chorus of the first part, "Dear Lord, and shall we sleeping lie?" An orchestral prelude, with tremolo effects, introduces the "Chorus of angels," the opening theme of which is sung unaccompanied—with the exception of few-and-far-between harp arpeggi—by first and second soprano and first and second contralto. "Rejoice greatly" (aria for soprano) is also a purely religious and didactic song. The Saviour's words are assigned to the baritone; and the well-known prayer, "O my Father, if it be possible," occurs twice, and with different treatment. By the entrance of the Jews, and Judas's betrayal of his master with a kiss, more movement is given to the narrative of the second part which commences with an introduction "tempo di marcia," and is more descriptive in character than the first. After the indication of these incidents by short recitatives, occurs a baritone solo "All they that take the sword," followed by a quartet and chorus "O matchless resignation." The words "And all the disciples forsook Him and fled" bring the narrative part to a close; and the succeeding aria for Soprano "The Lord is my light," an unaccompanied chorus "We see Jesus," and the final trio and chorus "Him hath God exalted to be a prince" are all of a contemplative, religious character. It will be seen, therefore, that this work fully justifies its title as a devotional Oratorio. Whether and to what extent the eminent contrabassist has succeeded in raising his music to an elevation commensurate with the sublimity of the subject, and with the undoubtedly reverential spirit in which he has approached it, are questions that can be more fairly discussed after hearing a performance of the work under the favourable conditions which are doubtless in store for it.

PIANOFORTE.

One of the most unsophisticated and straightforward of modern romanticists is unquestionably Anton Rubinstein, whose melodious inspirations do not snap off within a few bars to drift into involved artificiality and consequent disappointment, but appeal in a continuous and natural flow direct to the ear and understanding of the musical amateur. That some of Rubinstein's choicest thoughts are enshrined in his smaller pianoforte pieces, such as his Nocturnes, Romances, Reveries, Impromptus, Cracoviennes, Tarantelles, &c., is well known. Of these specimens of contemporaneous pianoforte music Messrs. Augener & Co. have published no less than

* "The Garden of Olivet." Written and adapted by Joseph Bennett; the music composed by Bottesini. (Hutchings & Co.)

thirty-four pieces, some of them of considerable length, under the title, "Rubinstein Album," in seven volumes. We should add that, far from presenting those difficulties, which the name of the phenomenal pianist-composer would seem to portend, the technical portion is almost throughout of a remarkably easy grasp, whilst their melodious beauty is so obviously transparent, that the performer must indeed be as destitute of musical perception as, say, Dr. Johnson, who cannot extract genuine pleasure both for himself and even an average audience from these pieces.

The same firm have also published a "Dumka" (Elegie) and "Furiante" (National Bohemian Dance), Op. 12, and a set of "Walzer," without opus number, by another famous Anton of Slav nationality—Dvorak. The "Dumka" is as the name implies a pathetic effusion, full of quaint and tranquil beauty, whilst anything more dashinglv vivacious than the "Furiante" it would be difficult to conceive. Both pieces, like the tuneful "Walzer," bear that unmistakable *cachet* of fancifulness both in a melodic and harmonic sense, which distinguish Anton Dvorak's works. Pianists cannot go far wrong in adding these pieces to their musical library.

Poetry.

BEHIND THE ARRAS!

The dim old house was as still as death,
And the wind stole in with its icy breath.
It rustled the ancient arras there,
And it swept my lady's dead gold hair.
It kissed it gently, but could not sway
Those long fair locks of a bye-gone day.

Though soft on her dainty cheek it blew,
No breeze could lend it a brighter hue,
As it may have done in the long ago,
When her bloom waxed ripe in the summer glow;
That far away look in her sweet blue eyes,
It never changes, and never dies!

Again, the arras was slightly stirred,
And a low light laugh in the hush was heard.
The folds fell back, and a maiden bright
Stood standing there in the autumn light;
Had the lady stepped from her frame of gold
To speak with me in that chamber old?

Ah, no! She looked from her wonted place
On the living bloom of this fresh young face,
This radiant girl, with a rose spray set
On her brows, like a twining coronet;
Alike as twin stars did the twain appear,
But one was in Heaven—the other *here*.

Ah! Well a-day! They're together now,
Death set his seal on that loving brow,
And I sit alone in that chamber dim,
While the thrush is singing his vesper hymn.
The spray's long withered, the dove makes moan,
And the arras stirs in the wind alone!

Eastbourne.

[Copyright.]

F. B. DOVETON.

Occasional Notes.

THE centenary of *Don Giovanni* will be kept in various places in various ways. At the Crystal Palace, the concert on the very day, October 29, will consist entirely of extracts from the immortal work, and the Paris Grand Opera will celebrate the same event a little *post festum* on November 4, when the original score, in the possession of Madame Viardot

Garcia will be on view in the lobby, and when a model performance is to be given, at which the French papers complain, M. Faure, the typical French Don Giovanni, will *not* enact the part of the hero, that gentleman having accepted an engagement for the same purpose at Prague.

But the most original celebration of the great event will probably take place at Vienna, where, apart from what the stage may do, a curious drama of real life is to be performed. We quote the facts from the *Wiener Tageblatt*, which, it should be added, is not altogether an impartial witness in the matter. It would appear that Herr Oscar Berggruen, the musical critic of that journal, had proposed to restore the first German version of the libretto for general use, and on the particular day a performance in the original Italian both for Prague and Vienna. This arrangement did not meet the approval of Herr Hanslick, the famous critic, who, on his part, proposed an entirely new German version from the pen of Max Kalbeck, also a critic. Herr Neumann, the impresario at Prague, adopted the Italian plan, while the Imperial Court Opera at Vienna and the Hamburg Theatre agreed to perform the version of Kalbeck, much to the disgust of some of the singers, we may add in parenthesis. Here the matter, one would think, might have rested, but Herr Kalbeck opined otherwise. That gentleman, who, it would appear is of an irate temper, considered that his vested interests were injured by the articles of his colleague, whom accordingly he accosted in the street bent upon assault and battery. Herr Berggruen declined to engage in a hand to hand fight, but sent his witnesses to his antagonist to settle the quarrel by the more chivalrous mode of the *duello*. Herr Kalbeck appointed seconds on his part, but on consideration, and in accordance with the advice of his friend Hanslick, he subsequently adopted the better part of valour and proposed to meet an action-at-law. Over this delicate point the seconds of the contending parties fell out to such a degree that they also challenged each other, and the result will be that the performance of *Don Giovanni* will be so to speak preluded by two if not by three duels. The spirit of Mozart looking down from the milder shades of purgatory if not from celestial regions, must wonder at the strange ways of mortals who thus turn an eminently harmonious occasion into a pretext for fierce strife.

The inaugural address delivered by Sir George Macfarren at the opening of the new Academy term enforces the familiar precepts of hard work, self-criticism, a strict avoidance of all attempt at originality, in language which, if not striking, is at least appropriate to the subject. Only on one point one would like a word of explanation. "It was remarkable in the history of our best musicians," the Professor remarked, "that their youngest productions were expressed in the idiom of their own times and it was not till their later works that those distinctive qualities appeared which separated Beethoven from Mozart, and Mozart from Handel." What does the last part of this sentence mean? Beethoven from Mozart, yes; but how did Mozart develop and distinguish his individuality from Handel, seeing that he did not become acquainted with that master's music till after he had reached the zenith of his own greatness. Should the reporter or the intelligent printer have substituted Handel for Haydn? That would explain all

Yet another musical dictionary. No sooner has Sir George Grove completed his gigantic task than Messrs. Ricordi of Milan announce a "Dizionario Universale dei Musicisti." Carlo Schmidt is the name of the *compilatore* or editor; and the work is to be published in ten parts, of about fifty-two pages each, at the aggregate price of ten francs, payable monthly.

The Organ World.

A DELICATE SUBJECT.

A RECENT article entitled "Distinctions with Differences" has produced a number of letters from esteemed correspondents, which after serious consideration it is proposed to answer only upon general grounds. My reasons for this course are: a desire, as far as possible, to limit the consideration of a confessedly delicate topic, and a belief that my correspondents—including members of the College of Organists and several influential gentlemen not connected with that institution who write on purely disinterested grounds and from very honourable motives—place their valued letters in my hands to deal with in the best way I may find possible under circumstances of some difficulty.

Perhaps this last word calls for the explanation, that it exists chiefly from a sense of responsibility, in having to express the kindly thoughts entertained by the college authorities for all institutions which may in the future give real promise of vitality and usefulness regarding the higher interests of the art and its professors. On one point all my correspondents agree, that is the undesirability of creating distinctions which may add to the present confusion arising from the use on the part of diplomés of learned institutions expressing their honours by the use of groups of initial letters which closely resemble each other, perhaps for instance, only differing as regards the letter K or G taking the corresponding places occupied in other diploma distinctions by H or C. But the evil does not end here; two distinctions may appear very much alike on paper, initial fashion, which to those who understand these matters represent distinctions as different as would be two Bank of England notes for widely distinct amounts. The public at large and outside the profession are, it is to be feared, hardly better able to distinguish between the similar looking initial letters or rather their relative artistic value, than are the natives of Central Africa, unacquainted with numeral figures, able to pronounce upon the widely different amounts which may be expressed upon similar looking bank-notes.

This regrettable danger of confusion is made all the more intense, when any imitative institution takes upon itself to distribute distinctions solely upon the strength of a trifling annual subscription—correspondents seem to say this is no imaginary case—which are signified by initials looking almost identical with and easily mistaken for distinctions awarded after honourable examination by an old and fully established institution. Such a state of affairs corresponds commercially one may say, with a recently discovered danger to our coinage in the case of new half-sovereigns being almost identical in design with the newly issued sixpences, and so readily imitated by gilding the comparatively worthless sixpences. The sixpences have been withdrawn; and the lesson suggests a similar form of considerate prudence in the interests of the public, as regards the issue of much too cheap initial letter distinctions.

These words are in no sense intended to check the growth of properly constituted societies; healthy and fairly-conducted competition, though not without dangers in the world of learning and art—in which well-balanced and carefully-maintained standards should form the governing principle of societies built up for the advancement of all forms of useful knowledge—is nevertheless a recognised feature of what is called "the English love of fair play." It is the abuse of the competitive principle of which complaint is to be justly made, for such abuse is a danger to the public and a wrong as regards a profession. It is, however, natural that young men, who find they have so far had no places assigned to them in the older

institutions, should be induced to accept positions of seeming prominence in new and (at first, at least) experimental institutions.

Then there is the man whom Shakespeare describes in the words:—

"He will never follow anything
That other men begin."

Then perhaps there is the schemer, who sees prospects of personal, pecuniary gain, or who entertains so high an opinion of his own merits as to feel the judgment of responsible men against his self-conceived claims to distinction, must be a personal wrong. The hand of the commercial or self-opinionated schemer is commonly apparent in those proposed or recently-launched institutions in which there is an evident want of weight and influence in the governing power. It is important to explain that careful judgment must be exercised by those concerned regarding institutions at all open to criticism, because the law defends the unrighteous as well as the righteous; and the public must not expect even a free press to invite trouble, expense, and annoyance, by threats of legal actions on the part of those who have nothing to risk or lose, and who are much more ready with such weapons than are the defenders of genuine and fully-established institutions. And, to prevent misunderstanding, it is well to add the freedom allowed in the indulgence of newspaper political animosity is an understood condition of party warfare, and not a matter of legality.

My correspondents practically require two things, viz., that all institutions shall prove their claims to public confidence, and that misleading initial distinctions and the misleading use of any distinctions not gained through examination at the hands of responsible authorities, shall be discouraged in every way. On the other hand, they desire, while putting every institution, whatever its merits or demerits may be, on its trial, to recognise the mission of every society which, by self-denying labour, proves its earnestness and honesty of purpose in advancing the knowledge of art and science in our midst. Other aspects of this subject must be reserved for future opportunities.

The statement may be added not without a show of authority quite beyond any expression of opinion on the part of the present writer, that it would be well for the Fellows and Associates of the College of Organists to more clearly signify the nature, character, and connection of their distinctive initials with the widely-recognised examinations of the College, by signifying the higher and second-class distinctions thus:—F. Coll. Org. and A. Coll. Org. This course is recommended in the belief that all desire to check the possible growth of confusion, and to make clear to the public the nature of the distinctions gained, whatever institution may be the source of the honours conferred.

E. H. T.

PROBABLE MISTAKES.

SCHUMANN, writing on "Certain probably corrupted Readings of Passages in the Works of Bach, Mozart, and Beethoven," has the following regarding the first-named master, which will interest organists who may not have read Schumann's "Music and Musicians," a series of essays and criticisms from *Die Neue Zeitschrift für Musik*, a paper founded in 1833, by the composer of "Paradise and the Peri" and other zealous artists, burning to correct and advance the art-instincts of their day, and a journal surviving to the present time:—"In the grand and beautiful Toccata in F, for the organ," writes Schumann, "at the commencement both parts move on the keyboard, over a pedal-point, in strictly canonical progression. Is it possible that this has been overlooked by the proof-reader? For he has allowed a number of notes to

stand that are painfully erroneous in a strict canon. Similar oversights occur in the course of the piece at the parallel passages on pages 4 and 5 (Peters' edition). Though these may be easily corrected, the explanation of another passage in the same is more difficult. Readers will remember the grandiose pedal solo," of which, by the way, there were several MS. versions, "by comparing this with the parallel passage on the fourth below, they will find that a number of errors have crept in. Two measures are wholly wanting on page 4, between bars 3 and 4; these may be seen at the transposition on page 5, staff 6, in the second and third measures. This can only be decided by the original manuscript. The publication of so extraordinary a composition as this, in its genuine form, is not an indifferent subject to any musician. He who is feasting on Bach's harmonies cannot think of everything—least of all, of errors. Thus I for years overlooked one in a Bach's Fugue which was very familiar to me, until a master—who certainly possesses an eagle eye—directed my attention to it."

Possibly this was Mendelssohn; Novello's early edition ascribes the discovery to that master. The Fugue is in E minor, the long Fugue known as the "wedge" from the widening out intervals of the first part of its subject and remarkable for the varied and brilliant episodes it contains; a very "galanterie" Fugue to quote the German idiom. "A Fugue on a wonderful theme," continues Schumann. "If we insert between the third and fourth measures the single note, F sharp, a semibreve in length, it will be correct. This admits of no doubt." Of course there can be no doubt about this correction; the matter for doubt is the judgment of eminent musicians who went on blindly omitting a note given in later pronunciations of the subject time after time. However, such a long continued oversight was probably only an instance of the almost stupid faith people have in whatever they see in print.

THE MUSICAL FORM OF THE HYMN TUNE.

(Continued from page 756.)

During the subsequent discussion the following observations were made:—

MAJOR CRAWFORD observed—"With regard to the variety of metres, we in England until very recently had a very small variety, because there were no hymns sung until about the beginning of the last century, and they did not come into use in the Church of England until much later. The singing was entirely confined to the Psalm versions, the old version first of Sternhold and Hopkins, and then Tate and Brady. Old Sternhold wrote his psalms for the express purpose of supplying sacred ballads in place of the profane ones in use at the time, and had no particular notion of their being sung in church specially. Therefore, they were written in the old ballad metre, the Chevy Chase metre, and were sung in that sort of manner. For a very long time there was very little variety in the metres beyond the common, long, short, and their doubles. In modern times of course there has been much greater variety, and it is perfectly true that if you were to take a hymn-book now, and have to set melodies to it, you would experience great difficulty in finding ready made tunes to fit a great many of the new metres. In France and Germany a great variety of metres existed from the earliest period. Clement Marot was a great master of metre. He was the founder of the more modern school of French lyric poetry, and he used a great variety of metres. In Germany they did so too, and sometimes also you have metres not only very difficult to deal with in any way, but exceedingly difficult to adapt. I will take one of the commonest German chorales, "Ein feste Burg," that well-known tune of Luther's. I do not think you ever see that tune correctly given in any English hymn-book, for the very simple reason that the fifth line of it consists of five syllables in the original, and for the exigencies of our metre that line is always turned into a line of six syllables. It is one of the most difficult hymns to write an English

version of which will fit the English metre exactly. You find in the French tunes a great variety, and also in the German; but in these cases the tune was nearly always written at the time for the hymn, and in ninety-nine cases out of a hundred the union of hymn and tune as produced at the time remained unbroken, and that has been a very great advantage in many ways. In place of having the same hymn set to a very different kind of tune, and being altered perpetually, in Germany, with very few exceptions, the tunes and hymns remain united as they were from the beginning; but the harmonies were frequently changed, and no one did more in that way than Bach himself. I perfectly coincide with what Mr. Curwen said about hymns derived from secular sources, that every case must be judged upon its own merits. It is a very bad thing, to my notion, to adapt a secular tune which at once recalls something totally different from the words with which it is associated, or to which in itself it is not suitable. I may mention that many of our earliest tunes, and some of the finest, and many of the German chorales or hymn tunes of Luther's time, were of secular origin. Several of them were Flemish, for it was in Holland that some of the earliest books of the kind were published. In one of them that I have seen there was at the head of each tune the first line of the secular words. A portion of the Old Hundredth is of secular origin, but so it is, and so with many others; but all secular flavour has completely passed out of them long ago; and besides, at that time, there was much less distinction in character between secular and sacred productions than there is now.

Mr. SHEDLOCK said: I should like to say one word on the question of adaptation from secular sources. Mr. Curwen seems to think that no tune should be adapted from secular sources if it is likely to be known. Then it seems to me that it would be always dangerous, for, in a large congregation, the source from which it is taken may be known to some and unknown to others. But there is one thing more serious in the matter. So far as I have knowledge of tunes adapted from secular origin, the idea of the composer has always been more or less changed in order to make it fit the hymn, and therefore they all seem to me to be unprofitable. With regard to passing notes, there are good passing notes and bad, but, as a rule, I think they tend to weaken a tune. One word with regard to working out of themes. I think the example given to us is one I can scarcely speak of as a worked-out theme; it is rather that the original theme is repeated in a variety of forms with different harmonies.

Mr. F. G. EDWARDS remarked: The only claim that I can have to say a word on this subject is, that I have been for fifteen years organist in a Nonconformist church, where the hymn tune is the staple commodity. Mr. Curwen has referred to the long note at the beginning of a tune as giving a sort of grasp of the note, but my experience is, that if you give that long note, people have the idea that this is to be the speed of the tune. Sir Arthur Sullivan does away with the double bar, and makes a thick line down, which I think an improvement. In some of the tunes by Dr. Hopkins, instead of writing out the note the full length, it is written as a dotted minim, and then a crotchet rest is put so as to take breath at the end of that note, and that tends to prevent the dragging. With regard to triple time, my experience is this, that it is much more uncongregational than quadruple or simple duple time. I have found that with such a tune as "Malvern," the congregation will try and throw the triple time into quadruple time. With regard to modern arrangements, I find that the majority of arrangers are men who have excellent singers in their choir; they have good basses, and they write low bass parts. I think that is a great mistake, because the sort of basses we ordinarily get are not particularly good in the low register. Another point I should like to have some light upon is—when a minor tune is written, the Amen always finishes with a modern cadence. In a modern book, by Dr. Hopkins, in every instance the major cadence is given.

Dr. STAINER made the following observations:—I am sure we are all very much indebted to Mr. Curwen for his excellent paper, and especially for giving us an excellent text for discussion. To everyone hymn tunes are a matter of very great interest in one way or another. We get enormous congregations in St. Paul's on Sunday evenings, and although I do not always select the hymns, I do sometimes; sometimes they are selected by the Canons in residence. With regard to dragging and pauses at the end of the line, it is a very

difficult question. My own impression is, that if I had a small church and congregation, I should go very nearly in strict time, but this is absolutely impossible in a very large congregation. In cases of large congregations I strongly recommend the German system of making a slight pause at the end of the line. As regards the word "choral," it is one of the many words in music which is surrounded with great obscurity. The word, I fancy, you will find in contemporaneous editions of German music, called the "chant choral," as if it was meant to indicate the use of choral singing as being different if sung accompanied by instruments in secular fashion; but it is a subject quite worth looking into. The treatment of irregular metres is a very serious thing. If poets will be very irregular in their metres I am afraid they must be content to be shut out of churches. People do not always distinguish between poetry and hymns. We are very glad, of course, to get a poet to write hymns; but if he writes hymns, he must write hymns and not poetry. The sudden interchange of Iambics to Trochaics, in order to give variety to poetry, becomes a serious matter to the man who has to set a tune to it. It was refreshing to hear Mr. Curwen make such a mild attack on modern hymn tunes; I was quite prepared to hear an explosion on the subject. The fact of the matter is, that a very large number of them are very weak and sentimental; but on behalf of composers, and being one of the humble scribblers of tunes myself occasionally, I must say that tune writers are very much at the mercy of the writers of words. If you give a man a stupid sentimental subject, it is impossible that he can sit down and rise to the occasion, and turn out a tune of strength and dignity. It is a very difficult thing to write a good hymn tune. I have had many thousands pass through my hands when I worked with Dr. Monk and the late Dr. Dykes in the revision of "Hymns Ancient and Modern." We worked very hard, and it gave me a great insight into hymn tunes. I think very few editors can tell, sitting in their room, or even playing it on the pianoforte, what will be the success of a tune. I have long given up any hopes of being able to decide it. It is like the old Latin proverb—*solvitur ambulando*. You must put it into the mouth of the people, and see if it answers when it is used—there is no other test. With regard to the group of three bars, I think Mr. Curwen will agree with me that the question is: do the number of bars occur in rhythmical succession? If so, they are right. For instance, four groups of three bars is only a higher order of compound rhythm. There may be either four groups of three bars each, or you may have four groups of four or five, or eight or seven, any of these you may make rhythmical. The only thing is that the form of the tune should be understood by the people who are playing it and singing it. As regards passing notes, I think, although I am a great radical in some things, I am very conservative in others, and I am often very sorry to find the old notes and twists that my mother used to sing to me are turned out of such tunes as "Rockingham" and "Wareham." When we hear them in St. Paul's, I hear a number of the congregation putting them in just as they used to do in the old days. As regards giving now the old form of old tunes, that is a question that arises to every editor of a hymn book, and the valuable remarks of Major Crawford have interested me very much. As to getting the original harmonies, you cannot do it—it is impossible. You may have any authorities you like about restoring the old form, but if you go to your library and take down Este, Sternhold, and Hopkins and others, and put them on the table before you, you will see it is an impossibility. Every now and then you find a repeat, without rhyme or reason, and sometimes a syncopated note stuck in which would be quite impracticable at the present day, so that if you wished to return to primitive simplicity, and to reproduce it, you cannot. Even a tune like "St. David's," in the original form, I think, has a syncopated note right in the middle of the second line. If that were introduced among congregations that would be a very difficult thing to sing. As regards "Hark, the herald angels sing," of Mendelssohn, I think we all owe a great debt to Mr. Cummings for having introduced that as a hymn tune. As regards secular tunes, there are some one would be very sorry to lose; for instance, that magnificent tune of Haydn's, the Austrian hymn, which is taken out of a quartet. Then there is another very well-known tune, by Bach, the origin of which is a secular melody by Hasler, and Bach, who was much nearer the time of the composition, must have known it was a secular tune. I can-

not quite agree with my brother organist about tunes in triple time not being congregational; I must say, if it is so, it is partly because they are taken too fast. I think all our hymn singing is much too fast. The Amen to minor tunes has always been a sore point with me. I do not think at all it is the right thing in "Hymns Ancient and Modern." I do not think you can get a plagal cadence fairly after a minor tune.

If we were allowed to stop with the end of the tune in minor tunes the difficulty would disappear. I quite think that is a question which should be attended to, to ascertain what is the most proper cadence for the Amen for a tune that ends in the minor. I must say I have not formed an opinion upon it. In many cases I would rather leave it out. Congregations are very troublesome with regard to hymn singing, as a rule. If they see anybody come into the church with surplices on they immediately stop and do nothing, and if you get them to sing it is very unsatisfactory, and they will not sing the melody—that you may take for granted. I have sat myself about in different parts of St. Paul's, when my very able colleague, Dr. Martin, has been playing, and I find that people will not sing the melody, they will sing in harmony, if they know it, and if not, they sing in thirds and sixths just as it suits their fancy, and will shout as loud as they can if they are making harmony, because they feel proud of it. It is a fact that we cannot get English people to sing melodies. Unison singing, of course, is not adapted for the human voice; what is very comfortable for a bass is exceedingly uncomfortable for a tenor, and what is comfortable for a tenor is rather high for a bass; and so with ladies' voices, what one lady can sing with perfect ease, a mezzo-soprano voice finds a difficulty in.

ORGAN SPECIFICATIONS.

(From "The Boston Musical Herald.")

ALTHOUGH it cannot be denied that in the art of piano manufacture America leads the world, the fact is equally obvious to experienced experts that a larger number of indifferent pipe-organs are built here than in any other part of the civilised world.

It is certainly true that a few native organ-builders are earnestly and conscientiously endeavouring to raise the status of their art in this country, and with notable results; but in this instance "a little leaven is insufficient to leaven the whole lump." In other words, the efforts of the few who do not wholly subordinate artistic considerations to immediate trade profits are rendered almost futile, owing to the apathy and ignorance of a public ready to accept apparently quantity in lieu of quality. Therefore, the typical organ-builder is enabled to realise large pecuniary gains. The term "apparent" is here used advisedly, as an organ which to the uninitiated appears large on paper too generally proves a disappointment to the confiding purchaser when the specification is carried out.

Among the many more or less ingenious methods adopted by shrewd builders, in order to magnify resources to the eye of the inexperienced, the following are the most usual:

1. Increasing the number of stop knobs, by assigning two instead of one to a complete set of pipes, labelling them treble and bass. Sometimes, in order to conceal the device more effectually, the two stops are differently named, as oboe and bassoon.
2. Misrepresenting the legitimate compass of a stop by describing it as full of compass, and actually specifying the number of pipes whereby the lower twelve notes of another register, which are made to do duty for the missing pipes by "grooving" are credited two or three times in the summary of pipes contained in the instrument. As many interested in the purchase of a new organ estimate the contents by the number of pipes promised, it will be readily perceived how this device affects the matter. In order to still farther swell the number of pipes actually in the organ, an excessive amount of "Mixture work" is introduced, portions of which also sometimes appear in connection with extra stop knobs, described as "Nineteenth," "Twenty-second," "Nazard," etc. As a rule, it will, however, be found that in the eight-feet foundation work, which constitutes the bone and sinew of the instrument, there is a lamentable deficiency. Moreover, the lower octave of a sixteen-feet, manual, metal, open-flue stop will often be replaced by a series of wooden stopped pipes, the cost of which is nominal, whereas, if honestly carried down in metal, it proves expensive.

There are, besides, many other "tricks of the trade" too numerous to explain here, by means of which the organ-buyer is frequently victimised.

In order to mitigate these evils and accomplish a much needed reform in the art of organ-building in this country, two necessities of the situation need paramount attention, namely: (1) The retention on the part of a purchaser, of a thoroughly experienced, accomplished, and reliable expert to prepare the specification and superintend the execution of the work; (2) The abandonment of competition in the matter of price between various builders. The cost of material in an organ is comparatively an insignificant matter; but good work is indispensable, and it must be paid for. The cheapest and most satisfactory course is to select a builder who warrants confidence, pay him a fair price, and engage the services of an expert to see that the work is properly done. Unfortunately, all organists are not possessed of the requisite knowledge of organ construction to enable them to supervise or even prepare a satisfactory specification of its tonal contents, an essential branch of their education that has been strangely neglected in the past, but opportunity for instruction in which is now available in the regular course at the New England Conservatory. Church committees, who naturally are unaware of this fact, generally consult them, and the latter, being unwilling to admit their incompetence to advise these gentlemen, are willing enough to place themselves at the mercy of the organ-builder, who is thus master of the situation.

Again, builders are not players, and, consequently, when left to their own devices, adopt the clumsiest conceivable methods of displacing mechanical accessories, which, as a rule, are also designed to produce the least possible effect by the most awkwardly contrived and complicated methods. In designing an organ, the leading essentials are an ample and steady supply of wind, proper "scales," metal of the right thickness, excellence of all mechanical work, both in the "action" and framework. A carefully balanced admixture of gamba, diapason, flute and reed work in various pitches is also essential. A system of "voicing," in which the solo qualities of a stop are individually characteristic, yet blend together in a manner that produces a perfect *ensemble*, must also be adopted. If "pneumatics" are employed, care must be exercised that their construction is such that they are equal to all the demands made on them.

Distance between manuals and pedal board, position and arrangement of stops, distance between manuals, and from centre to centre of adjacent pedal keys, etc., are also details of the utmost importance.

PROSPECTIVE ARRANGEMENTS.

The scheme of the College of Organists' meetings will be as follows during the present session:—Tuesday, Nov. 22, *Conversazione*; Tuesday, Dec. 20, Lecture; Tuesday, Wednesday, and Thursday, Jan. 10, 11, 12, F. C. O. Examination; Friday, Jan. 13, F. C. O. Diploma Distribution; Tuesday, Wednesday, and Thursday, Jan. 17, 18, 19, A. C. O. Examination; Friday, Jan. 20, A. C. O. Diploma Distribution; Tuesday, Jan. 24, Lecture; Tuesday, Feb. 28, Lecture; Monday, April 9, Annual College Dinner; Tuesday, May 22, Lecture; Tuesday, June 26, Lecture; Tuesday, Wednesday, and Thursday, July 17, 18, 19, F. C. O. Examination; Friday, July 20, F. C. O. Diploma Distribution; Tuesday, Wednesday, and Thursday, July 24, 25, and 26, A. C. O. Examination; Friday, July 27, A. C. O. Diploma Distribution. The date of the Annual General Meeting is not yet fixed. Arrangements concerning the examinations, and further particulars concerning the College meetings will be duly made known.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—The famous recitals given at the institute annually between September and May were resumed on Saturday, Sept. 24, when Mr. W. S. Hoyte was the organist. That gentleman's brilliant playing greatly pleased his audience. His admirably-executed programme included: Overture, *Zauberflöte*, Mozart; Introduction to *Lohengrin*, Wagner; Cantilène, Dubois; Toccata, Dubois; Gavotte, "Vivat Regina," W. S. Hoyte, encored; Fugue, "The Chimes," Bexfield; Selection, *Faust*, Gounod. The vocalist was Miss Hope Glenn, and the accompanist Mr. Fountain Meen.

S. BARNABAS, KENTISH TOWN.—Organ recital, Sept. 3. Programme:—Organ Sonata in D minor, Dr. J. F. Bridge; Vorspiel, *Lohengrin*, Wagner; Toccata in C (with Pedal Solo), J. S. Bach; Andante in A, No. 1, H. Smart; Concertante in C, Handel; Andante and Variations, Notturmo, Op. 34, Spohr; Nocturne in G minor, Chopin; Overture, *Ruy Blas*, Mendelssohn. The Benediction. Organist, H. W. Weston, F.C.O., organist and choirmaster of Balham Parish Church, S.W.

ST. NICHOLAS COLE ABBEY.—An organ recital was given on Tuesday, Sept. 6, by Mr. H. W. Weston, F.C.O., organist and choirmaster of Balham Church, S.W. The programme included:—Organ Sonata in A minor, No. 4 (Rheinberger); Allegretto in A, Op. 117, and Allegro in D (Merkel); Andante and Variations (Spohr); Fugue on the name "Bach," Op. 60 (Schumann); Bourree and Variations in B minor, from the 2nd Violin Sonata (Bach); Fest. Marsch, Op. 139 (Raff).

NOTES.

A valued friend very kindly writes, in reference to lines of the Earl of Rochester quoted in the article, "On certain obsolete Institutions":—"I did not think that Byron was such a plagiarist as you have proved him to be." These are his words:

"If David, when his toils were ended,
Had heard these blockheads sing before him,
To us his Psalms had ne'er descended:
In furious rage he would have tore 'em."

The following incident in connection with metrical psalters, &c., is worthy of record. Some forty years ago, at the parish church, Newark-on-Trent, during the organistship of Dr. E. Dearle, the parish clerk gave out the Ninety-fourth Psalm, at a service attended by Odd Fellows, members of Friendly societies, &c., upon the occasion of their annual procession through the town. The *malàpropos* character of such Tate-and-Brady lines as these presently struck the congregation, and abruptly brought the psalm to a close:—

"How long, O Lord, will sinful men
Their solemn triumphs make?
How long their wicked actions boast,
And insolently speak?
Not only they the saints oppress,
But, unprovoked, they spill
The widow's and the stranger's blood,
And helpless orphans kill.
At length, ye stupid fools,
Your wants endeavour to discern;
In folly will ye still proceed,
And never wisdom learn?"

Though it is gratifying to note the increased estimation in which English organists are held, such respect is not solely the characteristic of modern times; there are pleasant instances to prove the contrary. Dr. E. J. Hopkins kindly forwards the dedication of a sermon as an illustration of pleasant relationship between minister and musician in the olden time:—"Cathedral service decent and useful." A sermon preached before the University of Oxford, at St. Mary's, on Cecilia's Day, 1713, by W. Dingley, B.D., Fellow of C.C.C. Published at the request of the lovers of Church Musick." The text of this sermon was as follows: "I will sing unto the Lord as long as I live; I will praise my God while I have my being. So shall my words please him."—Psalm civ., 33, 34. "To William Croft, D.Mus., composer and organist to her Sacred Majesty: Sir,—When I was desir'd to publish this sermon, there could be no dispute to whom I should dedicate it. It do's of right belong to you, who are so great an ornament to your profession, who have contributed so well to the true Church-musick, and so much to the happiness of your most oblig'd, humble servant, William Dingley." (The dedication, except the "sir" at the commencement and the signature at the end, is printed in *italics*.)

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next the Library will be opened from 7 till 10.
95, Great Russell Street, W.C. E. H. TURPIN, Hon. Sec.
(56)

"Musical World" Stories.

"SING WILLOW, WILLOW, WILLOW!"

Adapted from Hans Andersen's "Under the Willow Tree."

By MRS. OSCAR BERINGER.

THE region round the little town of Kjøge is very bleak and bare. All around are flat fields, and it is a long way to the forest. But when one is very much at home in a place, one always finds something that one longs for in the most charming spot in the world that is strange to us. We confess that, by the outer boundary of the little town, where some humble gardens skirt the streamlet that falls into the sea, it must be very pretty in summer. And this was also the opinion of two children who lived next door to each other, and who played there, forcing their way through the gooseberry bushes to get to each other. In one of the gardens stood an elder tree, and in the other an old willow: and under the latter the children were specially fond of playing. They were allowed to play there, although the tree stood close by the stream, and they might easily have fallen into the water. In fact, the boy was so much afraid of it that they could not lure him into the sea in summer when the other children were splashing and tumbling about in the waves. Accordingly, he was famously jeered and mocked at, and had to bear it all as best he could. But, once, Joanna, his little neighbour, got out of her depth. Somehow, Knud forgot all about his fright, and waded out to save her till the water rose, first to his neck, and afterwards closed over his head, so that he disappeared altogether, and the two children had a narrow escape of being drowned, had it not been for Knud's father. But since then Knud had not been jeered at for being afraid to wet his feet.

Their parents, who were poor people, often took tea together, and Knud and Joanna played under the handsome old willow tree in the garden. In the town itself there was a market-place, and at the time of the fair this place was covered with whole streets of tents and booths, containing silk ribbons, boots, and everything that one could wish for. There was great crowding, and it generally rained; but this could not destroy the fragrance of the honey-cakes and the gingerbread, of which there was a booth quite full. And the best of it was, that the man who kept this booth came every year, during the fair time, to lodge with little Knud's father. Consequently, there came a present of a bit of gingerbread every now and then, and, of course Joanna received her share of the gift.

But, perhaps, the most charming thing of all was that the gingerbread dealer knew all sorts of tales, and could even relate histories about his own gingerbread cakes. One evening in particular, he told a story about them which made such a deep impression on the children that they never forgot it. And, as the story was not long, it is perhaps advisable that we should hear it too.

"On the shop-board, he said, 'lay two gingerbread cakes, one in the shape of a man with a hat, the other of a maiden without a bonnet. Both their faces were on the side that lay uppermost, for they were to be looked at on that side and not on the other. Most people have a favourable side from which they should be viewed. On the left side the man wore a bitter almond—that was his heart. The maiden, on the other hand, was honey-cake all over. They were placed as samples on the shop-board, and remained there so long that at last they fell in love with one another, but neither told the other, as they should have done, if they had expected anything to come of it.

"He is a man, and therefore he must speak first," she thought. But she was quite contented for she knew her love was returned.

"His thoughts were far more extravagant, as is always the case with a man. He dreamed that he was a real street boy, that he had four pennies of his own, and that he purchased the maiden, and ate her up. So they lay on the shop-board for weeks and weeks, and grew dry and hard, but the thoughts of the maiden grew ever more gentle and more maidenly.

"It is enough for me that I have lived on the same table with him," she said—when crack! she broke in two.

"If she had only known of my love, she would have kept together," he thought."

"And that is the story," said the baker in conclusion, "and here they are, both of them. They are remarkable for their curious

history and their silent love, which never came to anything. And there they are for you," and he gave Joanna the man who was entire, and Knud got the broken maiden. But the children had been so much impressed by the story that they could not summon courage to eat the lovers up.

On the following day they took them out to the churchyard, and sat down by the church wall, which is covered, winter and summer, with the most luxuriant ivy, as with a rich carpet.

Here they stood the two cake figures up in the sunshine among the green leaves, and told the story to a group of other children. They told them of the silent love which led to nothing. It was called "love" because the story was so "lovely"; on that they were all agreed. But when they turned to look again at the gingerbread pair, a big boy, out of mischief, had eaten up the broken maiden. The children cried about this, and afterwards—probably that the poor lover might not be left in the world lonely and desolate—they ate him up too. But they never forgot the story.

The children were always together by the elder tree and under the willow, and the little girl sang the most beautiful songs with a voice that was as clear as a bell. Knud, on the other hand, had not a note of music in him, but he knew the words of the songs, and that, at least, was something. Everybody in Kjøge, even to the rich wife of the fancy-shop keeper, stood still and listened when Joanna sang.

"She has a very sweet voice, that little girl," they said.

Those were glorious days, but they could not last for ever. The neighbours were neighbours no longer. The little maiden's mother was dead, and her father intended to marry again, and to settle in the capital where he had been promised a living as a messenger. So the neighbours parted regretfully. The children wept heartily, but were somewhat comforted by the parents' promise that they should write to one another once a year.

And Knud was bound apprentice to a shoemaker, and was confirmed.

Ah, how gladly he would have been in Copenhagen with little Joanna on that day of celebration!

But he remained in Kjøge, and had never yet been to Copenhagen, although the little town is only five Danish miles distant from the capital.

How often his thoughts were with Joanna!

Did she ever think of him?

Toward Christmas there came a letter from her father to Knud's parents, to say that they were getting on very well at Copenhagen. Joanna, especially, might look forward to a brilliant future, on the strength of her fine voice. She had been engaged in the theatre where people sing, and was already earning some money, out of which she sent a dollar to her dear neighbours at Kjøge for the merry Christmas-eve.

They were to drink her health, she said; and then there was a postscript in her own hand:—"A kind greeting to Knud."

The whole family wept for joy at the pleasant news.

Knud's thoughts had been occupied every day with Joanna, and now he knew that she also thought of him. The nearer the time came when his apprenticeship should be over, the more clearly did it appear to him that he was very fond of Joanna, and that she must be his wife.

When he thought of this, a smile played round his lips, and he drew the thread twice as fast as before, and pressed his foot against the knee-strap. And he ran the awl far into his finger, but he did not care for that. He determined not to play the dumb lover, as the two gingerbread cakes had done: the story should teach him a lesson.

And now he was a journeyman, and his knapsack was packed ready for his journey. At last he was to go to Copenhagen, where a master was already waiting for him.

And Joanna was seventeen, and he nineteen. How glad she would be to see him!

Already in Kjøge he had wanted to buy a gold ring for her, but he recollected that such things were to be had far better in Copenhagen.

And now he took leave of his parents, and, on a rainy day, late in the afternoon, went forth on foot out of the town of his birth. The leaves were falling down from the trees, and when he arrived at his new master's he was wet to the skin.

Next Sunday he was to pay a visit to Joanna's father. His new journeyman's clothes were brought forth, and the new hat from Kjöge was put on. It became Knud very well, for up to this time he had only worn a cap.

When he had found the house he sought, he had to mount flight after flight of stairs until he became almost giddy. It seemed terrible to him to see how people lived piled up one over the other in the dreadful city.

Everything in the room had a prosperous look, and Joanna's father received him kindly. He was a stranger to the new wife, but she shook hands with him, and gave him some coffee.

"Joanna will be glad to see you," said her father. "You have grown quite a nice young man. You shall see her presently. She is a girl who rejoices my heart, and, please God, will rejoice it still more. She has her own room now, and pays us rent for it."

And the father knocked quite politely at Joanna's door, as if he were a visitor, and then they went in.

(To be continued.)

PROFESSOR SIR G. MACFARREN ON MUSIC.

On Saturday, Professor Sir George A. Macfarren, the Principal, delivered, at the Institution in Tenterden Street, Hanover Square, his annual address to the students of the Royal Academy of Music, on the opening of the new academic year. There was a large attendance of the students, who number about 450.

After referring with regret to the death of Professor Francis Ralph, Sir George Macfarren announced the receipt of £50 from Signor Giovanni Buonamici, the result of a pianoforte recital given by that gentleman in aid of the Liszt Scholarship Fund. Signor Buonamici had been assisted by Mr. Hartvigson and Mr. Walter Bache, the original promoters of the fund, the main object of which was to give to the Liszt scholar, at the completion of his or her academical course of three years, the means of foreign travel, corresponding with the travelling prize given by the Royal Academy of Arts to those student painters who specially excelled—not with the idea that they should proceed abroad to take lessons from a higher institution than was established in this country, but that they might have the opportunity of profiting by observing how their art was administered in other lands, and of thus widening their powers of criticising their own performances. Having called attention to the additions and improvements which had been made during the holidays in the building, and to the increased advantages which the pupils would thus enjoy, he said that it was of the utmost importance to all who worked in music to keep constantly exercising their faculties. Those who composed must make mental exercises. It was not casually to write, or sing, or play on an instrument, but to have the constant habit of constructing musical phrases, of planning musical arrangements, of exercising the faculty of invention and the faculty of design. It was of infinite importance to singers always to practise those technical exercises which gave volubility to the voice, and extended its compass; and to instrumentalists such technical exercises were in every way indispensable, in order to give to the fingers the ability to move rapidly on the instruments which they played. It was not ever in the career of the artist that one could say, "I have finished." The completion of the day's study was the beginning of a more serious labour for the morrow. It was the constant seeking of advancement which was the real means of developing the faculties wherewith nature had endowed us all. It was of high importance that their studies should be unbroken—not but that they might have the relaxation of the periodical holidays, but that their course of study should not be intermittent. The examinations were important, though they were approached with anxiety, and, in many instances, with fear. The preparation for the display of one's advance was an incentive to that advance. He must particularly urge that, in order to master their art fully, and to do justice to the productions of present times, they must have a knowledge of the works of preceding periods. Genius could only demand recognition when it had created the taste by which it was to be appreciated. Let them work at the productions of musicians of former times, and let them hear

with interest the productions of their own times: but let them be content, in their own compositions, to emulate the past, and let them have the conviction that originality would only find its proper expression when they had commanded, by constant exercise, such power over their faculties as would enable them to give utterance to that which was individual in themselves. It was remarkable in the history of our best musicians that their youngest productions were expressed in the idioms of their own times, and it was not till their later works that those distinctive qualities appeared which separated Beethoven from Mozart and Mozart from Handel. It was of great value in their course of study that they should complete one task before they went on with another. He begged his fellow-workers, the professors, to assign their pupils tasks within their means, and not beyond them; and most specially when they were to appear before an audience. He concluded by again impressing on the students the importance of the exercises of which he had spoken.

THE CARL ROSA OPERA COMPANY IN BIRMINGHAM.

Under the personal supervision and constant presence at rehearsals of Mr Carl Rosa, it is not surprising if the performances of this opera company at the Royal last week were as nearly perfect as they possibly could be. The orchestra, under the *bâton* of Mr. Goossens, counting in its ranks first-class players, was far ahead of the one brought together at the Grand in Spring last, and great credit is due to the managing director of the company for not losing sight of the fact, that the first point of consideration is the comparative excellence of the orchestra. The respective overtures and accompaniments were rendered with remarkable effect, judgment, and precision. The general public in the provinces is very conservative in their musical appreciation, it was therefore not to be wondered at, if the *Bohemian Girl* drew one of the best houses during the week, and we cannot blame the managers for bringing constantly forward threadbare and trite ballad-operas. If the masses have an appetite for the fare, they must be supplied with it. Besides, a question for great consideration is the vital one, that these operas add funds to the exchequer. The only novelty presented to us was Auber's *Masaniello*, or *La Muette de Portici*. The representation of Auber's masterpiece was worthy of the reputation which Carl Rosa's company enjoys. The excellent *mise en scène* added greatly to the success the opera achieved here. Mr. Francesco Runcio, who impersonated the unhappy Masaniello, sang and acted with artistic care. His voice, which is a *tenore robusto*, is yet capable of exquisite sweetness, and was highly effective in the charming "Slumber song," the gem of the opera, which was of course loudly redemanded. Mr. Rosa has made a capital acquisition in Mr. Charles Manners, who played the part of Pietro. A fine stage presence and a capital voice are two essential points needed for the boards, both of which he possesses to a high degree.

The great favourite, Madame Georgina Burns, created quite a *furor* as Lucia in Donizetti's ever charming *Lucia di Lammermoor*. It would be impossible to over-rate her remarkable vocalisation, her purity of tone, and articulation, added to her admirable acting. Her magnificent grand finale of the second act fairly brought the house down. Mr. Leslie Crotty, whether as Count di Luna, Escamillo, or Henry Ashton, always does his best; he captivates his hearers, never exaggerates, and is always conscientious and correct. Madame Marie Roze was the means of drawing the largest house during the week, when she again gave *Carmen*. It is almost useless to say that she acted the part of Carmen with a certain fascinating *diablerie* which has won her fame as one of the best *Carmens* on the stage. Miss Fanny Moody, who made her first and only appearance last week as Michaela, made an excellent impression here; her singing and charming bearing aroused great enthusiasm. A great future lies before this young artist.

TRINITY COLLEGE.

"Specialism in Musical Study" was the subject of the inaugural address delivered to the Students of Trinity College, London, on Tuesday evening last, by their Warden, the Rev. H. G. Bonavia Hunt, Mus. Doc. He said the college authorities were anxious that

the students should realise, as they with growing years had come to realise, the great importance of every seemingly trivial step in their course of study, which may be pregnant either for good or for evil according as they viewed it, and used or misused their opportunities. The vocal or instrumental learner must be compelled to spend his time in exercises that are—well, *not* beautiful before he is enabled to indulge in the more pleasurable features of the art. The student of theory must be prepared to go through a considerable amount of drudgery before he is able, with any facility and confidence, to indulge in the delights of musical composition.

The only way of obtaining that facility or confidence is to begin at the beginning, and, indeed, to go back to the beginning again and again until every step is mastered, not merely as a well-learned exercise, but is completely assimilated, so as to be usable at any moment without any effort at recollection.

Referring to students who select what is called a speciality, and who on that ground sometimes claim exemption from exercises which they believe to be unnecessary, as being in no way constitutory to the development of their special talent, the following advice was given: "First, be quite sure that the subject you have selected is really your strong subject, make sure that it is not merely a fancy, called forth by the desire to emulate what you have enthusiastically admired in some other person." After insisting on the enormous advantage to the musical student of a sound general education, and how it contributed to the removal of that great obstacle to the expansion of genius, narrowness, the Warden went on to remind his hearers that the union of general with musical culture had been the watchword of Trinity College, London; and pointed out how the less cultured members of the profession were falling back in the ranks, and that our chief cathedral, and other musical appointments were being filled by men who had given evidence of general culture; and he denied the assertion he used to hear made, that the exigencies of a professional musical training rendered it impossible for the student to pursue concurrently other studies.

Music Publishers' Weekly List.

SONGS.

Awake! the starry ...	Francis Gibson	Paterson, Edinburgh
Chevalier's Lament, The ...	A. C. Mackenzie	" "
Faithful Jack ...	Michael Watson	Agate & Co.
First Spring Day, The ...	J. More Smieton	Weekes & Co.
I'll live for thee ...	C. Hoby	Agate & Co.
Longing ...	J. More Smieton	Paterson
My dearie ...	A. Stella	" "
My Shadow ...	Ciro Pinsuti	Agate & Co.
Red and the Blue, The ...	Max Derric	" "
Requiescat ...	J. More Smieton	London Mus. Pub. Co.
'Twas only a Sprig of Heather ...	"	Methven, Simpson, Dundee
When I am dead ...	"	Ascherberg

PIANOFORTE.

Bluette d'esprit... ..	Louis H. Meyer	Paterson
Bohemian Girl (Bouquet de Melodies)	C. Tourville	J. Williams
Clotilde Gavotte (Duet) ...	H. Farmer	" "
David Garrick Gavotte ...	Leonard Gautier	Agate & Co.
Hymne Patriotique ...	H. Roubier	J. Williams
La belle Rosière ...	Louis H. Meyer	Agate & Co.
Les beaux Soldats (March) ...	"	"
Merry Makers, The (Caprice) ...	Marie Denham	"
Moods of a Moment ...	Tobias A. Mathay	Ascherberg
Sunbeams Gavotte ...	Millie Harris	Willcocks
Tarantelle ...	W. J. Agate	Agate & Co.
Titania (Scène de Ballet) ...	Louis H. Meyer	"

Technics, Ornamentation, and Tone

Production in Pianoforte Playing.	H. Germer	Novello
-----------------------------------	-----------	---------

DANCE MUSIC.

Bells, The, Waltz ...	C. Lasserre	Agate & Co.
Come Back Waltz ...	G. P. Haddock	London Mus. Pub. Co.
La Belle de Nuit ...	Louis H. Meyer	Paterson
Little Milk Maid Polka ...	Pierre Perrot	" "
Old Maid's Polka ...	"	" "
"Repeat That" Polka ...	Georg Asch	Agate & Co.
Patricia Waltz ...	C. R. Duggan	J. Williams
Sympathy Waltz ...	Edwin H. Prout	Agate & Co.

VIOLIN AND PIANOFORTE.

David Garrick Gavotte ...	L. Gautier	Agate & Co.
Handel Album (Book)—1, Largo, March; 2, Menuetto, Gavotte; 3, Sarabande, Menuetto; 4, Adagio, Gavotte; 5, Gavotte, Rondo; 6, Bourree, Gavotte ...	Ed. by A. Burnett	London Mus. Pub. Co.
Les Huguenots...	Palmer	J. Williams
Puritani...	"	"

CHORALE AND PART SONGS.

Bonnie Brier Bush	(Part-songs). Arr. by H. A. Lambeth	Paterson
Bonnie ran the Burnie		
Joy of my earliest days		
Rowan Tree, The		
Seven Hymns ...	R. Brown-Borthwick...	Novello
To Victoria—Chorale (four voices) ...	F. S. Dugmore	London Mus. Pub. Co.

Notes and News.

LONDON.

We are informed that in consequence of Mr. Mackenzie being unable to finish his promised oratorio for the next Birmingham Festival, the committee have proposed to Mr. Hubert Parry to compose a sacred work, which he will probably do, although he has not yet given a final answer. The secular cantatas for the evening concerts will be written by Dr. Bridge and Mr. Goring Thomas.

Mr. Goring Thomas's new opera, which is being composed for the Carl Rosa Opera Company, will not be ready for their season next year, but will be reserved for 1889. The libretto is by Mr. Frederic Corder.

The competition for the Mendelssohn Scholarship now vacant at the Royal Academy of Music is announced to take place at the end of next month. The Scholarship is worth £80 per annum and is intended to enable the scholar to complete his (or her) education abroad or, with increased facilities, at home, under the direction of the Committee. The first Mendelssohn scholar was Sir Arthur Sullivan, the most recent Miss Marie Wurm. Besides being a valuable prize, the Scholarship is considered a great honour among musical students, and the competition for it is always very keen.

ROYAL COLLEGE OF MUSIC.—This College held its entrance examination for the Christmas term on Tuesday when 42 new pupils were passed and admitted. The Portsmouth Maintenance Scholarship was awarded to Leonard Nowell Fowles (violin), and the Bristol Scholarship to Mabel Margaret Rootham (piano). The Council Exhibition of £10 for the year beginning this term was awarded to George Owen, of Bradford (bass singer). The winter term commenced on Wednesday.

It is reported that the Methodists have taken St. James's Hall for every Friday during the year. Should this really be the case, the want of a new hall for concerts, &c., will be felt more than ever.

Josef Hofmann is announced to give two recitals on the afternoons of the 10th and the 15th of October at St. James's Hall.

Madame Otto Goldschmidt (Jenny Lind) is very ill and it has been found necessary to remove her to the country. Grave fears are entertained by her friends as to the result of her present serious illness. Mr. Otto Goldschmidt was the founder and conductor of the Bach Society, at whose concerts Jenny Lind was always a regular attendant, but he gave up the post two years ago.

Mr. Alfred Gilbert, A.R.A., the son of a well-known musician, is the designer of a beautiful monument in bronze which has been erected in Westminster Abbey in memory of the late Mr. Fawcett. The monument is said to be the first complete example of the process of casting known as *la cera perduto*.

The first number is published of a new periodical called *The British Bandsman*.

The Bach Choir will give three concerts during the season. The first at Princes' Hall on Tuesday Dec. 20, commencing at 5 p.m. will include the following works: "Stabat Mater" by Palestrina for eight solo voices and double choir, a "Magnificat" by Gabrieli, two Psalms by Sweelinck (an old Dutch composer), Wesley's "Omnia Vanitas" and some old English madrigals. The second concert with orchestra, will take place at St. James's Hall on Thursday March 1 at 8.30 p.m. and will include Purcell's "Dido and Aeneas," now being edited by Mr. Cummings for the Purcell Society, and Dr. Villiers Stanford's "Elegiac Ode." On Saturday May 12 at 3 p.m. will be performed for the ninth time by the Bach Choir, the Mass in B minor by the great composer after whom the society is named. The choir practices begin on Tuesday afternoon, November 1 at the South Kensington Museum under Dr. C. Villiers Stanford.

Mr. Sydney Alport announces his annual benefit at the Vaudeville on Thursday evening, October 6, on which occasion *Sophia* will be played for the 417th time by Mr. Thomas Thorne and the Vaudeville Company. The programme will include a miscellaneous entertainment of songs and recitations by well-known artists.

Mr. Barton McGuckin is considering the offer of an engagement for Australia, to commence in June, after his American campaign. They wish particularly to produce *Lohengrin*, a performance of which the agent witnessed during the Drury Lane season.

There will be no Autumnal Richter Concerts this year, but Mr. Henschel's Symphony Concerts will begin before Christmas. The programme has not been definitely arranged yet, but sixteen concerts are announced, viz., eight Thursday evenings, seven Wednesday afternoons, and one Thursday afternoon. Wagner's Juvenile Symphony in C will be amongst the novelties introduced, and the principal artists engaged up to the present are Madame Neruda, Herr Joachim, Messrs. Lloyd, Santley, St. Saëns, and Stavenhagen.

The Monday Popular Concerts begin on October 24. Joseph Hofmann will play at the first three, and Mr. Stavenhagen, Miss Agnes Zimmermann, Madame Neruda, Mr. Max Pauer, and Mr. Hallé will appear before Christmas.

Two concerts will be given by Madame Adelina Patti at the Albert Hall, on November 16 and December 6, the former under the direction of Herr Louis Engel, and the latter under Mr. Kuhe.

The Royal College of Music opened its doors for the autumn session on the 28th inst. The Guildhall School of Music, the Royal Academy of Music, and the London Academy of Music re-open on Monday, October 3.

The prospectus is issued of the eighth season of the Kensington Orchestral and Musical Society. Mr. Buels, the hon. conductor, announces two public orchestral and choral concerts—Friday Dec. 16, when Barnett's "Ancient Mariner" will be done, and Friday March 23, 1888, when the principal items will be Cusins's "Royal Jubilee Ode" and Mackenzie's "Jubilee Ode." Besides these two concerts there will be four musical evenings given in the concert room of the Kensington School of Music on Nov. 1, Dec. 6, Feb. 7, March 6, and a fifth in April when the season terminates. The Kensington School of Music begins its autumn term on Monday next.

Mr. Wilson Barrett has secured the Globe theatre on the expiration of Mr. Hawtrey's lease. He will open at Christmas with a new play by Mr. G. R. Sims.

A new comic opera by Planquette, entitled "The Old Guard" is in preparation for the Avenue theatre where it will be produced shortly.

PROVINCIAL.

BIRMINGHAM, Sept. 26.—Through the courtesy of our mayor (Alderman Sir Thomas Martineau) the Library Association of the United Kingdom (who held their conference here last week) were invited to a reception at the Council House given in their honour. An excellent concert followed, which was listened to with great interest. Mr. Gilmer's string band played a capital selection of music during the reception. The vocal items were contributed by Mrs. Mason (soprano) and Mr. Alfred Jordan (tenor). Mrs. Mason possesses an excellent voice of high range, is a good musician, and sings with excellent taste, modulation and phrasing. Mr. Jordan, who has just returned from a two years' stay at Naples, where he studied under the best Neapolitan singing master, made his first appearance here, and his *début* may be considered most satisfactory. His voice is of the pure lyrical tenor type, and he sings with true artistic feeling and taste. The accompaniments were played by Mr. Oscar Pollack. Our local concert entrepreneurs, Messrs. Harrison, have now issued their concert-scheme for the present season, and again head the list of concerts; their motto is evidently "either all or nothing," and from the long list of artists engaged which we here subjoin our readers will judge for themselves, as to the magnitude of the undertaking. Madame Adelina Patti, Madame Albani, Josef Hofmann (the young prodigy), Mr. Charles Hallé and his celebrated band, Mdlle. Antoinette Trebelli, Miss Alice Whitacre, Madame Lilian Nordica, Miss Mary Davies, Miss Georgina Ganz, Madame Trebelli, Madame Patey, Madame Antoinette Sterling, Miss Hope Green, Mr. Orland Harley, Mr. Henry Piercy, Mr. Barrington Foote, Mr. Edward Lloyd, Signor Foli, and Mr. Santley. Solo pianoforte: Mr. Charles Hallé, Signor Bisaccia, and Signor Tito Mattei. Solo violin: Madame Norman-Neruda, Herr Poznanski, and Miss Marianne Eissler. Solo violoncello: M. Hollmann. Accompanists: M.M. Wilhelm Ganz, Bisaccia, and Tito Mattei.

Arrangements are already being made for the Triennial Musical Festival to be held in Birmingham next year. Among the works to be performed will be Handel's *Saul*, Berlioz's *Messe des Morts*, and a new choral ode by C. Hubert Parry. Herr Richter will conduct.

GLASGOW, Sept. 27.—Last night Mr. Augustus Harris opened the Grand Theatre with "Youth," he himself being the hero, Frank Darlington.

The house was filled in each part, and before the curtain was raised the orchestra, under the direction of Mr. A. Haines, opened with "God Save the Queen." At the fall of the curtain on each act Mr. Harris was called to the front, and, at the end of the concluding act, the manager, in response for cries of "speech," thanked the audience for the manner in which they had received the production, and assured them that he would do all in his power to gain the favour of the Glasgow public. A word of praise is due to Mr. W. Glover, the scenic artist, for the drop-scene, which represents a view on Loch Lomond.—At the second Saturday Evening Concert given by the Glasgow Abstinents' Union Signor Foli was the attraction. The hall was literally crammed, and, long before the opening of the concert, hundreds were unable to gain admittance. His songs were "Out on the Deep" (Lohr), "In Sheltered Vale" (Formes), "On the Tramp" (Barri), and "They all love Jack" and "Father O'Flynn," both given as encores. He was supported by Miss Adelaide Mullen (soprano), with whom he sang Mozart's "La Ci Darem;" Miss Louise Lyle (contralto); Mr. T. W. Page (tenor); Mr. James Moir (tenor), and Mons. Strebbelle (violinist) who gave a magnificent performance of "Souvenirs of Bellini," and, in reply to an encore, gave Niedermeyer's song, "Mary of Argyle." Mr. F. W. Bridgman presided at the pianoforte. Next Saturday evening is announced as a Scotch night.

MANCHESTER.—As might have been expected, Mr. Irving and the Lyceum company are having a prodigious success at the Theatre Royal. "Faust," which was performed every night last week, runs until Wednesday. On Thursday and Friday "The Merchant of Venice" is to be presented, and the engagement terminates on Saturday next, with "The Bells" and "Jingle."—At the Exhibition, on Friday last, a pianoforte recital was given by Dr. Horton Allison, of this city; and a most interesting harp concert by Madame Priscilla Frost and Aphthomas.—A very excellent band—that of the Newcastle Exhibition—has been playing here for the last fortnight. Their selections are for the most part given with a delicacy and an *ensemble* that are as pleasing as they are surprising.—It is a pleasure to notice that the winter musical season will shortly begin. On Monday afternoon, Aug. 3, the Gentlemen's Concerts will be inaugurated by a pianoforte recital by Mr. Hallé, who also commences his thirteenth season of concerts here on Thursday, Oct. 30.

The demand for seats at the forthcoming Festival at Norwich is said to be exceedingly brisk. "The Golden Legend" is in the van, nearly all the best places for the night of the performance of the cantata being sold. The score of the *Garden of Olivet* is now published by Messrs. Hutchings, and that of Mancinelli's *Isaiah* Messrs. Chappell have in the press, and expect to have it ready this week.

M. Gounod has forwarded to Mr. Randegger the score of a new sacred tenor song, and Mr. Edward Lloyd will probably sing it for the first time in public at the Norwich Festival.

NOTTINGHAM.—Josef Hofmann gave recitals at the Albert Hall on the 22nd and 24th inst. and met with a very favourable reception. At the opening of St. Patrick's Church Weber's Mass in G was sung by the choir, under Mr. Robinson, Zingarelli's "Laude" being the Offertory piece.

FOREIGN.

A Swedish journal asked its readers to give the names of their favourite operas, with the following result:—*Don Giovanni*, 250 votes; *Faust*, 230; *Carmen*, 50; Boito's *Mefistofele*, 45; *Mignon*, 43; *Lohengrin*, 27; and *Tannhäuser*, 20.

NEW YORK, September 3.—Some twenty-five people, managers, agents, musicians, and amateurs, met in the concert-room of the Metropolitan Opera House on Wednesday afternoon in response to privately issued invitations to assist at the organisation of a Wagner Society. Director E. C. Stanton called the meeting to order and called for expressions of opinion as to whether the society should be confined, like the Wagner societies of Europe, to an aggressive propagandism of Wagner culture, or whether it should be devoted to the broader cause of musical progress. There was a general discussion, in which Walter Damrosch, H. E. Krehbiel, J. P. Jackson, Edgar J. Levey, and others took part. The following resolution was adopted:

Resolved, that it is the sense of this meeting that it is expedient and desirable to organise a society in New York, for the purpose of promoting national musical culture on such lines as may be read in the writings and compositions of Richard Wagner.

Among those present were Daniel Frohman, Alexander Lambert, Albert Schultze, Henry Metzger, James S. Moore, Herbert Lambert, Miss Gertrude A. Carhardt (of Brooklyn), Madame Marie Dousz, Joseph Eller, Henry Wolfsohn, Ferdinand Von Inten, and Herman Fritsche.—*American Art Journal*.

No better evidence could be afforded of the great interest that has been aroused in behalf of our own composers than can be found in the fact that a series of five concerts will be given at Chickering Hall in November, in which the works produced will consist entirely of composi-

[Continued on page 782.]

A LUXURY

A LUXURY
A LUXURY
A LUXURY
A LUXURY

UNKNOWN IN ENGLAND.

BARBER & COMPANY'S

("See that you have none other")

FRENCH COFFEE.

As used in Paris.

In its Highest Perfection.

TENPENCE PER POUND.

2lbs. (sample) in tins sent free per

Parcels Post for 2s. 4d.,

Or 5 lbs. for 5s. 6d.

Postal Orders from 1s. 6d. to 10s. 6d.

May now be had from all Post Offices.

A LUXURY
A LUXURY
A LUXURY
A LUXURY

This is the choicest and most carefully selected Coffee, "Roasted on the French Principle," and mixed with the finest Bruges Chicory.

2 lbs. Sample Tins sent per Parcels Post to any Post Town in the United Kingdom for 2s. 4d.;

5 lbs. in Tins for 5s. 6d.; 8 lbs. in Tins for 8s. 10d.

ONFA CONGO

ONFA
ONFA
ONFA
ONFA

NEVER Sold in England before at the price.

The Pick of the Season's Growth.

BARBER & CO.'S

RICH SIRUPY

Onfa Congo.

ONFA
ONFA
ONFA
ONFA

ONE SHILLING AND SIXPENCE PER POUND.

A TEA abounding in Strength and High Quality.

Never Sold before in England at the Price

COMPARE

It with that sold by others at Two Shillings.

6½ lbs. sent by Parcels Post for 10s. 9d. to any Post Town in the United Kingdom and Channel Islands.

4½ lbs. for 7s. 6d.; 2½ lbs. Samples for 4s. 3d.

BARBER & COMPANY,

274, Regent Circus, Oxford Street, W.

61, Bishopsgate Street, City.

11, Boro' High Street, S.E.

ALSO

102, Westbourne Grove, W.

42, Great Titchfield Street, W.

King's Cross, N.

BRIGHTON, HASTINGS, MANCHESTER, BRISTOL, LIVERPOOL, PRESTON, AND BIRMINGHAM.

Postal Orders, from 1s. 6d. to 10s. 6d., may now be had for One Penny from all Post Offices.

Cheques to be crossed "London and Westminster."

tions by native Americans. Mr. Frank Van der Stucken has chosen the following programmes for the series; and it is to be hoped he has not made a grave error, speaking from a financial standpoint, in having the concerts follow each other in such rapid succession, at a time when the attention of music patrons will be divided on three of the five dates fixed between the American Concerts and the Opera at the Metropolitan: November 15—Fantasy for orchestra, "The Tempest," J. K. Paine; Cantata, "Columbus," Dudley Buck; and Suite d'Orchestre, Ernest Guiraud. November 16—Prelude for organ, G. E. Whiting; Fugue for organ, E. Thayer; Madrigal, "Fair Daffodils," S. P. Warren; piano solos—*a*, Scherzo, William Mason; *b*, Mazourka and "Vagabond Dance," F. Dewey; *c*, "Coy Maiden" and "Media," Wm. H. Sherwood; piano duets—*a*, Scherzo, Edgar S. Kelley; *b*, Tarantelle, Edmund S. Mattoon; piano solos—*a*, "Album Leaf," S. G. Pratt; *b*, Polonaise, W. H. Dayas; Festival Magnificat, mixed voices and organ, W. W. Gilchrist. November 17—Symphony in F, G. Templeton Strong; Concerto for piano, D minor, Arthur Whiting; Songs, Edgar H. Sherwood, Wilson G. Smith; Symphonic poem, "Hamlet," E. A. MacDowell; Gavotte for Orchestra, Arthur Bird; "Dance of Egyptian Maidens," orchestra, Harry Rowe Shelley. November 18—Quartet for strings, G. W. Chadwick; part-songs for male voices; Sonata, piano and violin, J. K. Paine; part-songs; Sextet for strings, J. Beck. November 19—Overture, "In the Mountains," Arthur Foote; Rhapsody for piano and orchestra, H. H. Huss; Air with orchestra, G. F. Bristow; Prelude, "Otho Visconti," F. G. Gleason; Cantata, "King Trojan," H. W. Parker.—*American Art Journal*.

Among the lesser operatic ventures of the New York season is the series of French Opera Bouffe performances by the Maurice Grau company. *Le Grand Mogul* will open their season at the Star Theatre, on Sept. 26. There will be a chorus of fifty, and an orchestra of thirty, conducted by M. Martin. Among the soloists are Mdle. Julia Beannati, the original "Olivette," and Mdle. Mary Pirard, who sang "Mdle. Nitouche" 140 times in Bordeaux; M. Guernoy, of the Folies Dramatiques, the new tenor, and M. Maris, the new baritone; Mdles. Nordall, Stani, and Sebelli; and Messrs. Touy, Stephen and Desclos.

The Boston Ideal Opera Company are engaged to give, at New York Fifth Avenue Theatre, *Carmen*, *The Golden Cross*, and Massé's *Queen Topas*, in English.

MELBOURNE, VICTORIA.—The Grand Master of the Freemasons of Victoria, Sir William J. Clarke, celebrated the jubilee of Her Majesty on July 25th by a grand invitation concert in the Exhibition Buildings. The music was under the direction of the Melbourne Liedertafel, assisted by the following artists: Mrs. Palmer, Miss Frederica Mitchell, Madame d'Arch, Mr. Ormes Beaumont, Mr. Gooch, Signor Zelman (hon. pianist), and Mr. Philip Plaisted (hon. organist). The orchestra and chorus were conducted by Mr. Julius Siede, who composed for the occasion a Masonic Hymn "to the Great Architect of the Universe." Beethoven's Ninth Symphony (the Choral) was the principal feature of the concert, the second portion of which was lighter in character, and suited to a "promenading" audience. The concert concluded with "God Save the Prince of Wales" and "God Save the Queen," in which the audience joined.

VOICE TRAINING EXERCISES

(For Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass Voices),

BY

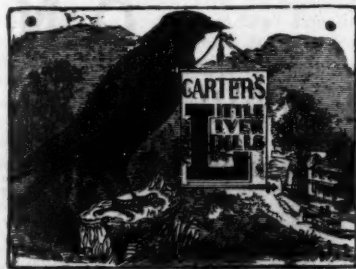
EMIL BEHNKE and CHARLES W. PEARCE.

Price 1/6 each. Cloth Boards, 3/- each.

"I am much obliged to you for sending me Voice Exercises. They seem to me *admirable*, and doubtless will prove of great utility."—
FREDERICK A. G. OUSELEY.

"I like the Vocal Exercises very much; they are scientific, systematic, and ingenious."—JOHN STAINER.

CHAPPELL & CO., 50, New Bond Street, W., and 15, Poultry, E.C.



TORPID LIVER

**CARTER'S
LITTLE
LIVER
PILLS.**

Positively cured by these Little Pills.

They also relieve Distress from Dyspepsia, Indigestion, and Too Hearty Eating. A perfect remedy for Bile, Nausea, Drowsiness, Bad Taste in the Mouth, Coated Tongue, Pain in the Side, etc. They regulate the Bowels and prevent

Constipation and Piles. The smallest and easiest to take. Only one pill a dose. 40 in a phial. Purely Vegetable, and do not gripe or purge, but by their gentle action please all who use them. Established 1856. Standard Pill of the United States. In phials at 1s. 1½d. Sold by all Chemists, or sent by post.

Illustrated pamphlet free. British Depot, 40, Holborn Viaduct, London, E.C.

ROBINSON & CLEAVER'S

ROYAL IRISH CAMBRIC POCKET-HANDKERCHIEFS.

Samples and Price Lists Post Free.

Per dozen:—Children's, 1s. 2d.; Ladies', 2s. 4½d.; Gents', 3s. 6d.

Hemstitched—Ladies', 2s. 11½d.; Gents', 4s. 11d.

BY APPOINTMENTS TO THE QUEEN AND THE CROWN PRINCESS OF GERMANY.

ROBINSON & CLEAVER, BELFAST.

GRATIS AND POST FREE

The Successful Treatment of RUPTURE

ALL SUFFERERS FROM RUPTURE should read Mr. C. B. HARNESSE'S illustrated book on the Nature, Cause, and Successful Treatment of every form of HERNIA. It contains a full description of Harnesse's washable Aylmerite Truss, which is the most perfect and comfortable appliance ever invented. This little book should be carefully read by every sufferer in the Kingdom. Don't delay!

WRITE TO-DAY.

Note Address—**MEDICAL BATTERY CO. Limited, 52, OXFORD STREET, LONDON, W.**

FURNISH THROUGHOUT (REGD.)

OETZMANN & CO.,

67, 69, 71, 73, 75, 77, and 79, HAMPSTEAD ROAD (Near Tottenham Court Road).

CARPETS, FURNITURE, BEDDING, DRAPERY, FURNISHING IRONMONGERY, CHINA, GLASS, &c.

Orders per Post receive prompt and faithful attention.**INEXPENSIVE ART TAPESTRY CURTAINS.**

THE BURMESE. THE IMPERIAL
7s. 6d. per pair, 38s. 6d. per pair,
in all colours. in all shades.

Consisting of Chest of Drawers, Toilet Table, Washstand with marble top and tiled back, Toilet Glass, Towel Airer, in plain art colours or in imitation of various woods, Strong Iron French Bedstead, Palliase, Top Mattress, Bolster, Pillow, Toilet Set, Water Bottle and Tumbler, Fender, Fire Irons, Carpet (9 ft. by 6 ft.), and Rug, Five Guineas Complete.

ILLUSTRATED CATALOGUE, THE BEST FURNISHING GUIDE EXTANT, POST FREE.**BEDROOM FURNISHED COMPLETE FOR FIVE GUINEAS.****EBONIZED CABINET.**

Four bevelled silvered plates at back,
4 feet wide.
75s.

**CARPENTER'S ANGELUS ORGANS**

CANNOT BE EQUALLED FOR

QUALITY, DESIGN, OR PRICE.**ORGANS****SUITABLE FOR HOUSE, CHURCH, CHAPEL, OR SCHOOLROOM.**

NUMEROUS TESTIMONIALS.

Prices from 5gns. to 250gns.

HIRE PURCHASE OR LIBERAL DISCOUNT FOR CASH.

Send for our Illustrated Catalogues.

SOLE EUROPEAN AGENTS:

JOHN G. MURDOCH & Co. Limited,

91 & 93, FARRINGDON ROAD, E.C., 247, UPPER STREET, Highbury, N.

And GLASGOW, EDINBURGH, NEWCASTLE, SHIELDS, BIRMINGHAM, REDHILL, &c.

BIRKBECK BANK,

SOUTHAMPTON BUILDINGS, CHANCERY LANE.

THREE PER CENT INTEREST, allowed on DEPOSITS repayable on demand.**TWO PER CENT. INTEREST** on CURRENT ACCOUNTS calculated on the minimum monthly balances, when not drawn below £100.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks, Shares, and Annuities.

Letters of Credit and Circular Notes issued.

THE BIRKBECK ALMANACK, with full particulars, post free, on application.
FRANCIS RAVENSCROFT, Manager.**THE BIRKBECK BUILDING SOCIETY'S ANNUAL RECEIPTS EXCEED FIVE MILLIONS.****HOW TO PURCHASE A HOUSE FOR TWO GUINEAS PER MONTH**, with immediate possession and no Rent to pay. Apply at the Office of the BIRKBECK BUILDING SOCIETY, 29, Southampton Buildings, Chancery Lane.**HOW TO PURCHASE A PLOT OF LAND FOR FIVE SHILLINGS PER MONTH**, with immediate possession, either for Building or Gardening purposes. Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY, as above.

The BIRKBECK ALMANACK, with full particulars, on application.

FRANCIS RAVENSCROFT, Manager.

ASCHERBERG PIANOS.

“I only perform an act of justice when I ascribe my successes to a great extent to the excellent Instruments from your factory, on which I was favoured to play before the public. Remain convinced that I shall at all times and everywhere give preference to your Pianos over all others, and accept the assurance of my unbounded esteem.

Respectfully,

VLADIMIR VON PACHMANN.

Ascherberg Piano Depot,
211, REGENT STREET, W.